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PRODIGAL SON
The Inside Story of Bruce's Most Infamous CD

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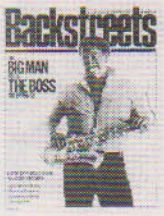

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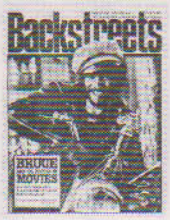

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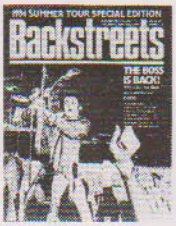

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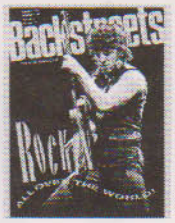

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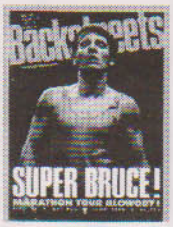

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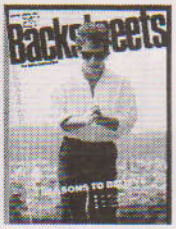

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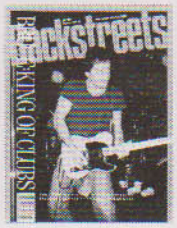

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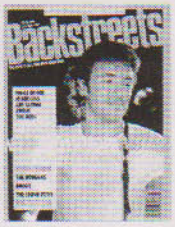

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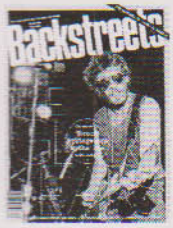

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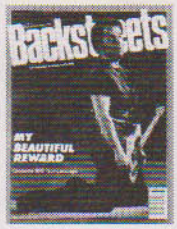

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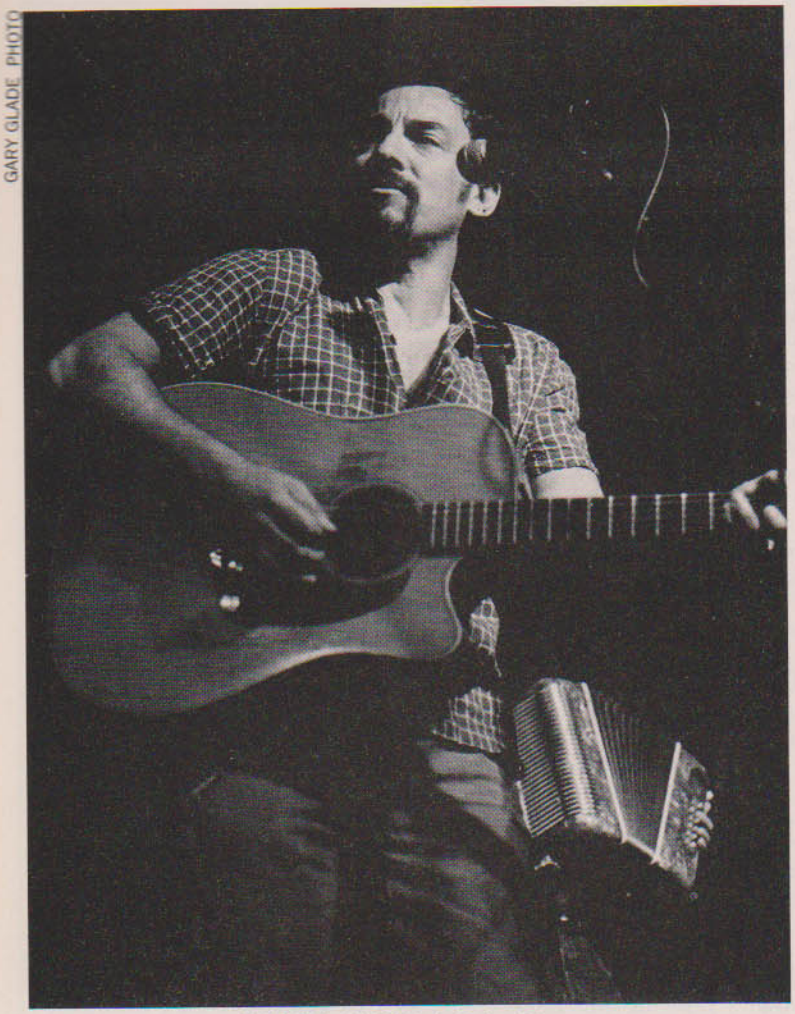

GARY GLADE PHOTO

6/18/94 at McCabe's Guitar Shop.

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LETTERS

VOICES OF FRIENDS

Dear Editor:

As a gay woman I have always felt somewhat of a minority among Bruce's legion of fans. Nonetheless, over the years his music has continued to connect our obviously different lifestyles, never letting me down and always giving me so much for the paltry cost of a record.

It was most likely from a different perspective than other fans that I looked forward to the release of "Streets of Philadelphia" last month. I bought it the day it was released; as I listened to the music and words I closed my eyes and saw the faces of my friends who have died and are dying from AIDS and I was moved to tears.

"Streets of Philadelphia" reminds me once again of why I became a Springsteen fan in the first place, and why after all these years my admiration, love and respect of his music continues to grow.

If this new release is any indication of what we can expect from Bruce in the future then these are definitely Better Days.

Lisa Davies
San Francisco, CA

VIGILANTE MAN

Dear Editor:

I was really shocked when I saw the list of songs for the *Prodigal Son* CD, and I thought, "Is this *real*? Is Bruce finally letting this stuff out *legit*?" I was not terribly surprised, though, to hear of the legal challenges. Obviously there are good arguments on both sides, and apparently Bruce has always had a strong feeling about unauthorized released songs somehow weakening or changing the overall message of his work. I think I respect that.

But there's also the fact that there are a whole lot of us who have been listening to his music for years and years who have not heard this early stuff or have heard only parts of it, and probably very poorly-reproduced parts at that. It's sort of like the Dead Sea Scrolls to the Bible. . . it may not be official, but it sheds a whole lot of light onto the official stuff. So it would be very interesting to have this early, semi- or non-canonical work to, as my college professors used to say, compare and/or contrast to the official oeuvre.

It's a little sad that in his (and his lawyers') vigilance to keep the Dead Sea Scroll-type stuff safely buried, Springsteen is almost working against his fans. If, on the other hand, the legal challenges to the proposed *Prodigal Son* CD were dropped or defeated in court, it would be a way of making clear that this material is not a part of the real, official, "Word-of Boss" canon of work, but it is an important supplement relating to it.

Lois Fundis
Weirton, WV

THE TIME IS RIGHT

Dear Editor:

As a long-time, faithful fan of Bruce Springsteen, I find myself dealing with mixed emotions about the current situation involving the dispute over the *Prodigal Son* release. On the one hand, I believe Bruce should have the exclusive rights to all of his material, released and unreleased—this is an issue that is obviously very important to Bruce. On the other hand, from the viewpoint of a selfish fan, I want to hear this material! The chance to hear 20-year-old outtakes in studio quality is enough to weaken the resolve of even the most moral Bruce fan.

If I root for Bruce to win this lawsuit, I will be depriving myself of hours of listening pleasure (or at least 108 minutes); if I root for Dare, that is tantamount to saying Bruce's right to his own material is worth squat! What's a fan to do? Well, I'll admit it, I *am* selfish; I hope Dare wins the case. Is that so wrong?

Regardless of the outcome, this case is a very important one for all Bruce fans. Win or lose, maybe Bruce will finally realize how large the demand for a boxed set is. If *Prodigal Son* has done anything, it has illustrated the great demand for and marketability of a boxed set. We all know the fans want one, CBS/Sony would be crazy not to want one, but what does Bruce want? Past interviews indicate he thinks a boxed set should come out someday. Well, maybe *Prodigal Son* is the push he needs to decide "someday" is now, and not "ten years burnin' down the road!. . ."

Charles Mallio, Jr.
Norwood, MA

ONE STEP UP

Dear Editor:

Bruce's excellent performance of "Streets of Philadelphia" and acceptance speech notwithstanding, I didn't care less if he won or lost. The Academy (and the Grammys, for that matter) has shown no exceptional knowledge of music in the past. Bruce was not being judged on the quality of his song, but rather on a standard set by a patronizing Hollywood political caste.

Although someone like Phil Collins would kill for a "Streets of Philadelphia," to most Springsteen fans it's a B-side. If this song merits an Oscar, then "Chicken Lips and Lizard Hips" should get the Nobel. Seriously, all this critical hoopla and his lack of significant Grammys are ultimately demeaning to the truly great music in the Springsteen catalog.

Joseph Lahr
Keene, NH

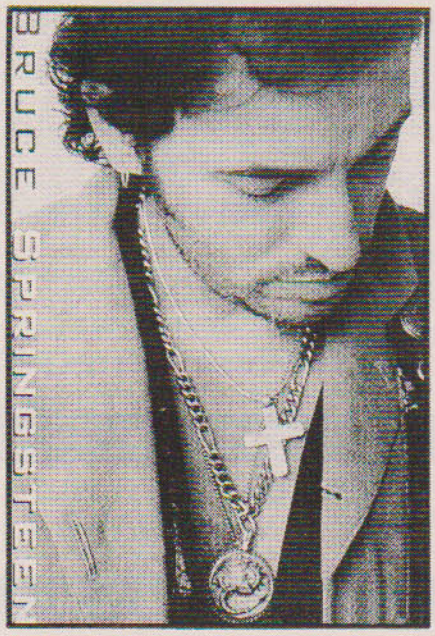
PLAY YOUR PART

Dear Editor:

Since we are in that lull period between Bruce albums, I've been thinking over past recordings. In a recent *Backstreets* poll, *The River* wasn't one of the fans' favorites. It's not that they hate the record, it just didn't score as high as the others. Although it contains fantastic tracks and demonstrates some of Bruce's most mature themes, the work seems somehow flawed.

I think one of the main reasons is the sequencing of the tracks. *The River* starts off perfectly with "The Ties That Bind." On the records that Bruce has had most control over, the first track sets up the tone for the whole album. "Ties" is a powerful piece on recognizing mature relationships. However, next up is the raucous "Sherry Darling." It's like taking a sharp left turn at ninety miles an hour! This frat rocker throws off the balance of the rest of the side. The dark character study of "Jackson Cage" gets the tone back on track, but the listener is still dizzy from the party atmosphere of "Sherry Darling." The remaining tunes are serious reflections on waning youth and facing adult responsibilities. What the heck was "Sherry Darling" doing in there?

At the time of the release of *The River*, the standard format was the LP, with necessary restrictions on length and placement. Bruce starts each album side off with a powerful track. Then, it



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concludes with something more reflective, giving his best work a narrative, literary feel. Side two has a few more good-time rockers and some weighty stuff too; its balance is somewhat better, but the juxtaposition at times is jarring. This trend continues through the next two sides. I know Bruce spends a lot of time and effort deciding which songs would go where, but I think he missed the boat here. The tracks that bookend each side of *The River* work just right, but the flow of *The River*'s songs is rocky.

According to reports, he had a wealth of recorded material to chose from. Leaving off the sci-fi rocker "Roulette" made sense, as it would be right out of place with the record's narrative intent. But "Be True" would fit right in. If *The River* had been released in the age of CDs, it probably would have made the album. So would "Held Up Without a Gun."

Where does all this lead? I've made a tape of *The River*, re-sequencing the tracks and including the b-sides (My thinking was that it would be a double CD and could hold the b-sides). I won't list the entire order I've come up with, but I like my selections. I kind of bracketed the party tracks together; for my money, it now flows nicely.

So, if you've got too much time on your hands and would like to hear a classic album with a fresh ear, give it a try.

Fran Carroll
Hatboro, PA

REAL WORLD

Dear Editor:

Bruce Springsteen has really opened our eyes to a serious problem in New Jersey. We're long time fans of Bruce and were fortunate enough to attend the Count Basie Theater in Red Bank last March. We learned that the proceeds were going to the Community Food Bank of New Jersey, and after reading the brochure we decided we also wanted to help.

We are both kindergarten teachers in Clark, New Jersey and we wanted our children to become aware of the problem of hunger all over the world. In our schools we got all the children involved. The end result was 1,200 cans of food which were donated to the Community Food Bank of New Jersey.

When we went to the Food Bank we were overwhelmed by the size of the facility and the quantity of food in their warehouse. I don't think we realized how many people in New Jersey are without food. Our cans didn't seem like much next to what we saw in the warehouse, but it was rewarding to know we were helping others.

We just wanted to say thanks to Bruce for his generosity to organizations like this. We would encourage others to get involved and try to help those in need. Somehow we can all make a difference.

Adrienne Dubitsky
Mary Ellen Zambell
Clark, NJ

RAVE ON

Dear Editor:

Next to congratulating Bruce on the Oscar personally, this letter is the next best thing I could do. For the first time I actually enjoyed the whole show! Bruce, of course, topped it for me with his performance and acceptance of the award he so rightly deserved.

I thought it was the sweetest thing when he finished his speech with, "Thanks for inviting me to your party." The guy is a legend in is own time and he still manages to be himself and maintain that humble, boyish way all us girls love about him. I was so proud and happy for him—he contained himself a lot better than I would have!

I saw *Philadelphia*, and from what I understand, Bruce didn't know a whole lot about the movie other than what Jonathan Demme told him. I have to hand it to Bruce, the song was so well done that I couldn't picture the movie without Bruce's song in it. Yes, it is a sad song, but it is so truthful and honest; it hit me with the reality of the very scary fact that this thing isn't just going to go away, and people make it worse by pretending that it is only among a certain class of people.

I just wanted to congratulate Bruce and tell him that one of his biggest fans in Brooklyn is very proud of him and knows he deserved this award.

Susan Giammarino
Brooklyn, NY

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THE BACK STREETS

In the shadow of the elms

Mystery Ride

By Christopher Phillips

Much has been made of the difference between the "New Bruce" and the "Old Bruce." It's not a debate I'd want to get into, but a great deal of my enjoyment of and respect for his music comes from the progression and change that it has undergone as Springsteen himself has grown older.

Everybody can relate to "Born to Run" at some time in their lives, but things obviously get a little scarier when real life forces you out of the mythical world of rock 'n' roll. The maturation of the themes in Bruce's writing takes on a different significance for a younger fan like myself. Having this voice to relate to that stays several steps ahead of me—living life and making mistakes 20 years in advance, forging the way—is an important part of the music. That the same man who was "Born to Run" went on to "Walk Like a Man" is far from disillusioning; I'm finding it particularly encouraging as my own wedding day draws closer.

I'm getting married in a week. Over the past months I've been listening to *Tunnel of Love* more than ever, and with a new ear. I remember a review I wrote of the album when it was released—a rave review—but I really don't remember why I liked it so much. In that piece seven years ago, I wrote about the sound of dirt roads and county fairs, things that now seem to me to have very little to do with the record. My perspective has understandably changed, and I'm not sure exactly what I was thinking, but I know that the album affected me as much then as it does now—and for completely different reasons.

What summed the album up to me back then was the sound of the Schiffer family on that roller coaster, the idea of love and marriage as an exhilarating, even reckless ride, complete with metaphorical ups and downs. Sometimes the ride gets too rough; some make it and some don't. I thought that Springsteen was using his own marriage as a starting point to tell the stories of 12 other experiences, different possible outcomes of that ride. These were obviously character songs, written from 12 different points of view: there's Bill Horton, there's Johnny, a guy with the house full of priceless art and another guy who left his wallet in his working pants.

But as I listen to this album now, I get the feeling that it's all about the same man; that in a way, these aren't 12 different relationships, but 12 nearly simultaneous perspectives of one. At least as many complex and contradictory feelings lurk inside most of us, and on this album Springsteen manages to isloate some of them in a clearer, and sometimes harsher, light. It seems to me that these songs are about one man trying to make sense of his relationship with one woman, and of all the potential that union holds, for better or worse. And underlying that complex relationship between a man and a woman, there's a man trying to make sense of himself.

With the approach of my own wedding, I've been realizing that the concerns I always thought I'd have at this time in my life— I always figured I'd be a little nervous and anxious; a little afraid of the commitment, the change in lifestyle—aren't the ones I'm actually having. I never stopped to think that by this point I would have worked through those particular things. I also never thought about what concerns would be waiting just beyond them to take their place.

There's certainly that young love, "All That Heaven Will Allow" feeling I'd always hoped for, and a large part of it is like "Tunnel of Love," the giddy, scary thrill of two people entering the unknown. But much of the wisdom contained in *Tunnel of Love* has to do with the realization that marriage isn't only about love between two people.

So many other considerations seem to be part of the package, and I think it took Springsteen an album's worth of songs just to get them all out. The importance of family connections in "Walk Like a Man," for instance, have struck me from out of nowhere: I keep looking back on my childhood, at all the experiences that have prepared me for this next step. I don't think I've "become" my father, at least not yet, but I'm beginning to feel a different sort of connection that comes with following in his footsteps, continuing the familial cycle. I've never had as much occasion to see my parents as such a source of strength, inspiration, hope, and guidance.

At the same time, I can't help feeling a certain distance: it feels strangely like getting dropped off at camp, watching my parents drive away and feeling an inexplicable tinge of regret. I'm surprised by how closely my feelings for my family are tied to my concept of marriage and what it takes to make it a good one. It surprises me how much I'm looking back at a time when I thought I'd only be looking forward.

But looking inward seems to be the main focus. I had thought that *Tunnel of Love* was about marriage, but beyond that it's about introspection, with marriage as the occasion. The demons in these songs aren't lurking in the gap between a man and a woman, they're rooted solidly in the individual.

When you're alone, you're alone, and Springsteen explores the conflicting feelings that coexist within oneself: the confidence of "Tougher Than the Rest" contrasted with the guy in "One Step Up" who doesn't "see the man I wanted to be"; the self-conflict of "Two Faces"; the circumspection of "Cautious Man." All these different aspects and possible scenarios culminate in one man hurrying through the darkness of "Valentine's Day," suspended in some strange midpoint between solitude and union as he rushes toward another at the end of the road.

I can't pretend that I've got this marriage thing figured out—I've only just been handed the tickets. But as much as any album can, *Tunnel of Love* has given me a framework on which to set my concerns, expectations, and hopes. In another seven years I'm sure my perpective will have changed just as much again. Maybe "Living Proof" will be the song I can relate to more than any other. For now I feel like I'm in that big lazy car, rushing up the highway in the dark. And looking forward to the mystery ride.

EARLY WARNING: If your subscription is up anytime soon, make sure and renew now as rates are going up later this summer. The last time *Backstreets* raised prices was over four years ago and even at the new rates, the magazine is less expensive than most similar publications. *Backstreets* has very little outside advertising: we are supported solely by our loyal subscriber base and we need your support. The new rates don't take effect until August 31, 1994, so you can renew your subscription in the meantime and use the old rates. Feel free to renew your sub for up to three years—that way you'll be paying the old rate for some time to come. Remember, you can renew your subscription at any time, not just when it has expired. To determine how long your current subscription runs, look at the number that follows the "X" on the top of your mailing label. If your label says "X46" then this is the last issue of your current subscription. Backstreets is a really small magazine and we can't afford to bombard you with subscription reminders like big magazines, so don't let your sub slip away. You'll find a subscription form in this magazine or call us at (206) 728-7603 to renew your sub with a credit card. Thanks for all your support in the past and in the future.

About Backstreets Magazine

Backstreets is a quarterly magazine that covers the music of Bruce Springsteen and other Jersey Shore performers. The magazine began in 1980 and over the years has covered Bruce Springsteen's recordings and performances more extensively than any other publication in the world.

Backstreets appears generally every three or four months though the actual publication date is affected by breaking news, tour coverage and the occasional special issue. Each issue of the magazine is progressively numbered. Subscribers can tell how many issues remain on their current subscription by looking at the number that appears above their name on their mailing label. If that number (it follows an "X") is the same number as the latest issue, your subscription has expired.

Unlike most larger, consumer magazines, *Backstreets* does not have the resources to continually bombard subscribers with renewal mailings so we appreciate our subscribers taking note of their expiration date and renewing when appropriate. You can renew your subscription at any time, and your prompt and early renewal is a great aid to us. Since *Backstreets* carries very little paid advertising, subscription revenue and sales of back issues and books are the only real income the magazine has so by subscribing or renewing you help us with this admittedly modest effort and showing your support.

Backstreets is available on a limited number of select newstands around the nation, though newstand availability is not something you can count on in most areas. If you're interested in the magazine, we highly recommend that you consider subscribing since subscribers are offered numerous benefits (see Hotline section below), in addition to the convenience of getting *Backstreets* hot off the press and at a discount from the cover price.

Stores interested in carrying *Backstreets* can contact our office: Though the magazine's audience is select, the sell-through percentage is extremely high and the magazine is offered to distributors on a guaranteed full return basis. *Backstreets* is also handled by a number of independent distributors including Ingram, IPD and Performance Records.

Subscription rates for *Backstreets* are $15 a year in the US and Canada (all prices are in US dollars); $25 for two years; and $32 for three years (the best value with a savings of $13). Rates for overseas subscriptions are $20 per year (again in US funds), or $35 for a two year subscription. You can enter a new subscription or renew your current subscription by writing to Subscriber Services, *Backstreets*, PO Box 51225, Seattle, WA 98115.

If you have a credit card you can FAX your order to us by calling (206) 728-8827. If you'd like to charge a subscription and don't have a FAX you can call our office at (206) 728-7603. Our office is open Monday thru Friday, from around 10 a.m. until 5 p.m., Pacific Time. Our phones are for orders and subscriptions only: Obviously we can't be working if we're answering questions about album releases or ticket sales. Please call our Hotline to be updated on all the latest news.

The Backstreets Hotline

To keep our subscribers updated with the current information during the time between issues, *Backstreets* provides a 24 hour a day information phone message, called the *Backstreets* Hotline. The Hotline is updated at least every week and contains all the latest available information on album releases, tour dates and appearances. There is no charge at present for the Hotline, though callers will pay the normal long distance charges if you are out of our calling area. The line gets hundreds of calls each week so calling at off hours is the best way to access it.

The phone number to the *Backstreets* Hotline is unlisted and unpublished since because of the high volume of calls the service can only be provided to current subscribers of the magazine. To assure that the service is only made available to those subscribers, the number to the Hotline is printed on the mailing sheet that goes to subscribers with each issue. We do change the number frequently to insure that the service is only accessed by those who are current subscribers (the number does occasionally get passed around by fans and even has been announced on the radio which causes the lines to be overloaded with non-subscribers who don't help support the service). If you're unsure of the present number for the Hotline and you are a current subscriber drop us an SASE, and we'll send it to you.

SuperSubs

Partially because of the demands of the Hotline, *Backstreets* also has a SuperSub program for those hardcore fans who also serve as the supporting members of our magazine. SuperSubs get an entire package of subscriber services in addition to their normal subscription and they are sent a special SuperSub-only Hotline number. SuperSub benefits include receiving the magazine sent first class, a special edition SuperSub t-shirt, a free classified ad in each issue, and a first class subscription to all Backstreet Records catalogs. Information on a SuperSub membership can be found on the inside back page.

Love letters, hate mail, etc.

Backstreets is very much a forum for the ideas and input of the many subscribers who contribute to the effort each issue. Letters to the editor are always welcome and we read them all and publish as many as space permits. Clips and xeroxes of news items sent in by subscribers are essential in helping us keep the magazine and hotline informative. Due to the number of inquiries we receive we cannot always answer every letter but we do respond to all who send in a SASE with their inquiry.

Backissues and past glories

Backstreets is the longest running Springsteen fanzine and it has been in business for over 11 years. The total number of pages we've published over the years represents the single largest chunk of Bruce Springsteen information ever compiled under one roof. Though many of the earliest issues are sold out and command high prices on the collector's market, a number of back issues are still available at reasonable prices until supplies are deleted. You'll find an order form in this issue of back issues still available or call our office.

In late 1989 a collection of some of the best articles from the magazine was published in the hardback book, *Backstreets, Springsteen: The Man and His Music* from Harmony Books. This 224 page book collects some of the best from past issues of *Backstreets* and also includes an extensive discography and a complete listing of all concerts Bruce Springsteen has ever performed. The book contains over 150 photographs of Springsteen, many in full color, and most have never been published before. *Record Collector* magazine described the book as "Wonderful, the best possible buy for the Springsteen convert," while the *Asbury Park Press* called the selection of photos "brilliant." The book is available in finer bookstores or by mail by calling *Backstreets* Orderline at (206) 728-7603.

Backstreet Records Catalog

Backstreets also has a separate division called Backstreet Records that publishes a mail order catalog of official and authorized Bruce Springsteen merchandise. Backstreet Records carries numerous books and fanzines about Bruce Springsteen and other related artists. You'll find information on getting the catalog mailing regularly on the inside back cover or you can write Backstreet Records at PO Box 51219, Seattle, WA 98115.

Award show trio ends on high note

Bruce takes home the Oscar

On March 21, 1994, Bruce Springsteen became the first rock 'n' roll artist to win the Academy Award for Best Original Song. As Robert Hilburn of the *Los Angeles Times* put it, "Welcome, Oscar, to the rock 'n' roll era."

The advance word around Hollywood was that Springsteen was a shoe-in for the Oscar. Some of the talk was that, the actual merit of the song aside, "Streets of Philadelphia" would win as a result of Hollywood politics alone. The performance of the other nominated songs throughout the evening showed Springsteen's composition, any political correctness notwithstanding, to be clearly deserving. Only Neil Young's "Philadelphia" came close, and Bruce acknowledged his worthy competition in his speech: "Neil, I gotta share this with you."

The performance found Bruce in top form. Although Springsteen had performed the song at the APLA benefit back in January, this was the first taste of the live "Streets of Philadelphia" for the world at large. Drummer Zach Alford began the song with its familiar beat, followed by Roy Bittan joining in on keyboards. The lights came up, revealing the rest of the band: Bobby King on background vocals, Tommy Sims on vocals and bass, and Springsteen himself at center stage, all backlit in blue light. The live rendition was powerfully brooding. Springsteen played with subtle alterations in the melody and inflection of the chorus without diminishing the understated power of the song. As "Streets" drew to a close, Springsteen withdrew from the spotlight and walked back toward his band.

Soon after, Whitney Houston confirmed the predictions, announcing Springsteen as winner of the "Best Original Song" category. Bruce returned to the stage to accept his award, dressed in a nice black suit, with Patti Scialfa and Jon Landau beaming in the audience. Fortunately, the plodding, elevator-music rendition of "Streets of Philadelphia," complete with horns, was barely noticeable over the standing ovation.

"The night's most politely gracious winner," according to Ray Richmond of the *L.A. Daily News*, accepted the award with a concise and thoughtful speech, noted for its modesty and class. Bruce showed heartfelt appreciation for the honor while subtly stressing the "real world" potential of popular art outside the glamour of award ceremonies. Springsteen also seemed to have brushed up on his public speaking skills since his appearance on the Golden Globe Awards.

These days, of course, winners have to be prepared for more than just one speech; the press is waiting backstage to get all the comments they can. Springsteen obliged, answering questions just after receiving his Oscar. He went on to tell reporters, "It's hard to find a graceful way of accepting an award when there's so much suffering going on."

Other things were hard to find for Bruce, who termed the evening "surreal" after being misdirected backstage. According to Steve Pond of the *Washington Post*, Springsteen "wound up knocking on locked doors and running down mostly empty stairwells and hallways looking for a monitor on which to watch Tom Hanks' acceptance speech. He found one in a tiny side room manned by Kodak staffers, most of them stunned to find Springsteen, Oscar in hand, in their midst."

In another backstage anecdote, columnist George Rush wrote of sharing an elevator with Springsteen soon after Bruce won the award. Rush asked if an Oscar felt better than a Grammy, and Springsteen "couldn't remember: 'Haven't won a Grammy in a while.'" While that may be true, it was just three weeks earlier that Bruce helped present a Grammy at this year's awards ceremony.

Although Bruce featured more prominently in the Academy Awards broadcast, the Grammy Awards show on March 1 was actually Springsteen's first primetime television performance. Springsteen was responsible for leading the band—which included Steve Winwood, Bonnie Raitt, Don Was, B.B. King, and others—in a tribute to Curtis Mayfield. Springsteen presented the award and played part of Mayfield's "Gypsy Woman" as part of the band's medley. His appearance, while low-key, was ultimately appropriate for the event as it placed the emphasis on the evening's Grammy Legend honoree. Still, it remains somewhat ironic that Springsteen's most recent glory days have been more in connection with the film world than the music world.

Not that Bruce and the Oscar are so odd a combination. "When I was a kid growing up, films were as much an influence on my work as music was," Springsteen told reporters backstage shortly after delivering his speech, citing *The Grapes of Wrath*, *The Searchers*, and *How Green Was My Valley* as having "a great resonance for me." Directors have often courted Bruce for film roles—Jonathan Demme himself first approached Bruce back in 1983 to star in *Swing Shift*.

Springsteen has turned down every script offered to him before and since; according to a 1978 *Melody Maker* story by Michael Watts, Springsteen's explanation was "that his first allegience was to rock 'n' roll." Without sacrificing that allegiance, Springsteen has won Hollywood's top honor and with it a place in film history.

THANK YOU. THIS IS THE FIRST SONG I EVER WROTE FOR A MOTION PICTURE, SO I GUESS IT'S ALL DOWNHILL FROM HERE... BUT NEIL, I GOTTA SHARE THIS WITH YOU.

YOU DO YOUR BEST WORK, AND YOU HOPE THAT IT PULLS OUT THE BEST IN YOUR AUDIENCE AND SOME PIECE OF IT SPILLS OVER INTO THE REAL WORLD AND INTO PEOPLE'S EVERYDAY LIVES AND IT TAKES THE EDGE OFF THE FEAR AND ALLOWS US TO RECOGNIZE EACH OTHER THROUGH OUR VEIL OF DIFFERENCES. I ALWAYS THOUGHT THAT WAS ONE OF THE THINGS POPULAR ART WAS SUPPOSED TO BE ABOUT, ALONG WITH THE MERCHANDISING AND ALL THE OTHER STUFF.

JUST WANNA SAY THANK YOU, JONATHAN, FOR HAVING ME AS A PART OF YOUR PICTURE; I'M GLAD MY SONG HAS CONTRIBUTED TO ITS IDEAS AND ITS ACCEPTANCE. LOVE YOU, PATS, AND THANK YOU ALL FOR INVITING ME TO YOUR PARTY.

—BRUCE SPRINGSTEEN
ACADEMY AWARD ACCEPTANCE SPEECH
MARCH 21, 1994

I TURN ON THE RADIO:
"OSCAR MIX" PULLED FROM AIRWAVES

Bruce Springsteen's Oscar certainly hasn't hurt the popularity of "Streets of Philadelphia." In fact, the live performance from the broadcast, though not a drastic reworking, was extremely well-received and even earned substantial radio play. While the good reception lasted, the radio play for the "Oscar mix" didn't.

Several DJs around the country, including Dave Ryan of KDWB, had the idea of mixing the live "Streets" with quotes from the acceptance speeches of Springsteen and Tom Hanks. Local listeners raved, and some of these mixes were sent to Columbia, who, according to the *L.A. Times*, promptly released an "Oscar Mix" on promotional DAT to major market stations.

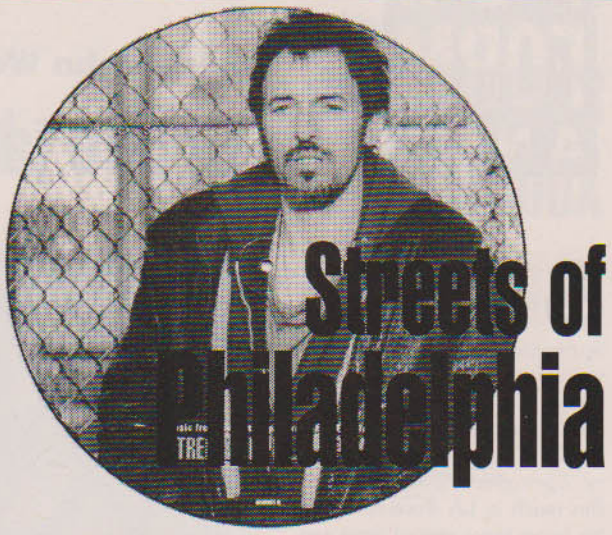
Springsteen's speech, including a fitting reflection on the responsibility of art, showed sincere thanks while subtly maintaining his distance from the show-biz glitziness of the event. The way in which he walked this fine line was worth more than one listen. Hanks' acceptance was generally regarded as the emotional high point of the telecast. The inclusion of their speeches put a little different spin on what was already a moving Springsteen performance, quickly creating a buzz among Bruce fans who heard the mix. Listeners in general seemed to find it more touching and poignant than the studio version, which came across as more depressing by comparison. The difference between the two is subtle, but as KIIS program director Jeff Wyatt put it, the Oscar mix "grabs you in a different way."

Legal action prohibited broadcast of the mix in mid-April, when the Academy of Motion Picture Arts and Sciences announced that the radio broadcast violated their copyright. Stations were essentially ordered to cease and desist. Much like sports broadcasts, whose disclaimers we're used to hearing as the final minutes tick away, the entire Academy Awards show is owned, copyrighted, protected from rebroadcast, all that legal stuff. News programs aren't allowed to broadcast more than one minute of any segment from the Oscars; after six days following the original broadcast, permission must be obtained in writing for rebroadcasting segments of any length.

Unfortunately, although the label did get approval from Springsteen's representatives, Columbia did not clear the promotional release with the Academy. On one hand, it's hard to understand why anyone would want to prevent the message of tolerance and AIDS awareness in the mix from being heard. But rules, as they say, are rules; most Springsteen fans are already quite aware of the significance of copyright. Rumors that Columbia would obtain permission from the Academy for rebroadcast and even commercial release have proven to be unfounded.

Unauthorized though it may have been, the "Oscar Mix" was certainly responsible for getting the song heard on more stations throughout the States. Due in no small part to the Oscar hoopla, "Streets of Philadelphia" continued to perform extremely well on the charts, peaking at number nine on *Billboard's* Hot 100 chart and spending three weeks in the top ten. It was his first top ten hit in years in the U.S. "Streets" actually breaks Springsteen's tie with Fats Domino for having the most U.S. top ten hits—Bruce now has twelve—without ever hitting number one.

He was no stranger to the number one position in other countries, though, holding the top slot on the Eurochart Hot 100 for several months in a row and hitting the top of the charts in Canada, Italy, Ireland, Germany, Norway, and Austria. In countries where he wasn't at number one, it was a safe bet that he was in the top ten. "Because the Night," in the *Unplugged* version by 10,000 Maniacs, also charted well on the Hot 100, breaking into the top 20. For several weeks in a row, two of the songs in the top 30 were Springsteen compositions.



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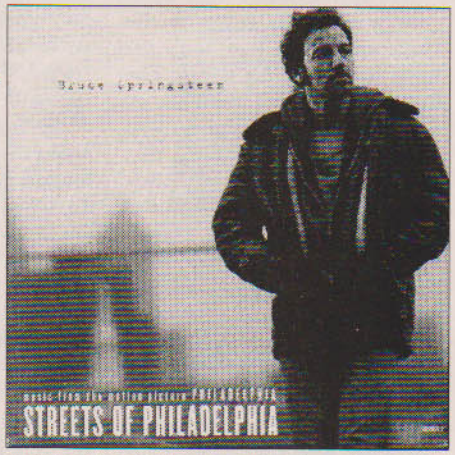

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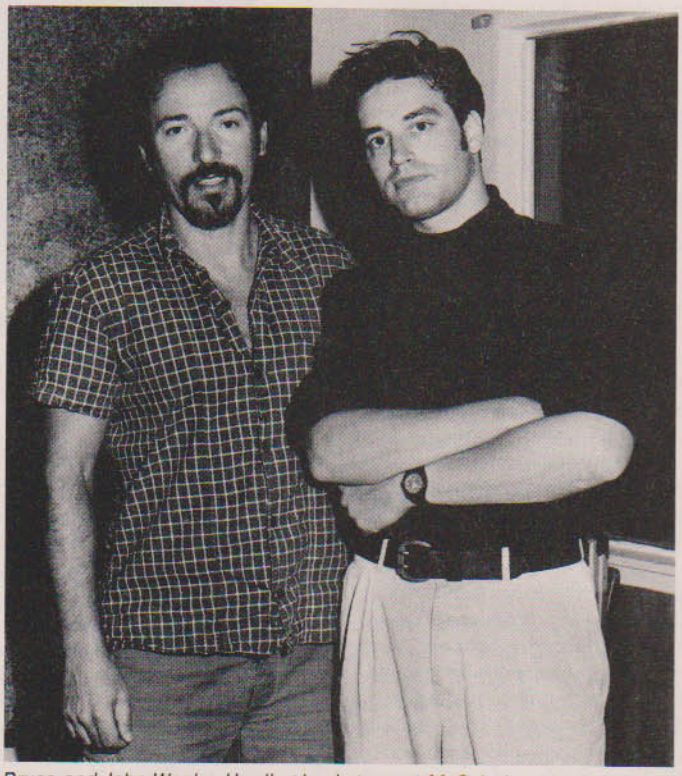
PERFORMANCE

Joins John Wesley Harding, Federici

Bruce jams in LA clubs

GARY GLADE PHOTO



Bruce and John Wesley Harding backstage at McCabe's.

Summer's here and the time is right for jammin' in the clubs. In the past Bruce Springsteen has been a frequent visitor to the small clubs on the Jersey shore, but this spring the locale was changed when Bruce hit the LA club scene with a flurry. Springsteen had not played this much in LA since he bought his house there several years ago.

He started the Spring off on Friday, April 29, at the new club House of Blues. The house band includes Danny Federici, so Bruce was among old friends. For this first guest spot, Bruce joined one of his own heroes, John Fogerty, on stage at a private fund-raiser. The party wasn't open to the public so details of the set remain sketchy.

The very next night, Bruce returned to the club for an event that gathered more attention: He joined James Brown for a cover of "Sex Machine (Get On Up)." On stage were Woody Harrelson, Dan Aykroyd, Wesley Snipes, Magic Johnson, and others, making this one of the strangest guest spots Bruce has ever played. The next night the club opened to the public and was jammed with blues fans and Bruce fans hoping for another appearance.

But Springsteen's next guest spot was across town at the Hollywood Palladium with the Rock Bottom Remainders. The Remainders aren't a band per se: They are a group of authors who were performing during this year's American Booksellers Association convention. Most of the Remainders—Dave Marsh, Steven King, Dave Barry, Amy Tan, Matt Groening and others—have gained more notoriety through their "day-jobs," but the band has played conventions like this one for several years. After watching most of their set, Springsteen (introduced as "a guy who isn't up to our musical standards, but we'll let him play anyhow") joined the band for a cover of Van Morrison's "Gloria."

Mitch Albom, a sports writer for the *Detroit Free Press*, jammed with the Remainders that night and wrote about it. He described seeing "this bearded guy in grungy jeans and a baseball cap. I thought he was a stagehand... He looked at me and grinned, and I recognized that face, from my college record albums and the cover of *Time* and the Academy Awards." Albom quoted King, as saying, "You can kill me now."

Springsteen's spring break wasn't over yet and his most unusual appearance came on June 18, when he joined John Wesley Harding at McCabe's Guitar Shop in Santa Monica for a stunning rendition of "Wreck on the Highway." McCabe's holds only 100 people and it was perhaps the smallest paying audience to see Bruce perform in two decades. Bruce came on at the very end of Harding's set, sat down with an acoustic guitar and the two played a magnificent version of this classic tune. Springsteen said backstage that he hadn't played the song since 1981 but his last performance of the song was actually on 3/28/85. At that concert in Sydney, Australia, a surprise "Wreck on the Highway" made its first and only appearance on the *Born in the USA* tour.

Harding sang lead vocals on the tune, while Bruce played lead guitar and added harmony vocals. Robert Lloyd played accordion.

Bruce came to the show at Harding's invitation. "It was truly a massive thrill," Harding told *Backstreets*. "If Bruce Springsteen tells you you're a good songwriter, it must mean you're a good songwriter. Bruce was very intelligent and very polite. And he's a great guitar player."

Though the singer took his stage name from a Dylan album, he's been known to include a few Springsteen songs in his live set including "The Promise." He had played "Wreck on the Highway" the night before so the choice of this number was logical. "I know Bruce gets up and jams with James Brown and people go nuts, but it's not often that he gets up and plays a solo on acoustic guitar," Harding added.

The next spot came back at the House of Blues, which is fast becoming the Stone Pony of the West. Bruce showed up during the end of June to watch Little Richard, though he did not play. But on June 27—during one of those Monday "jam" nights—Springsteen again visited the club and played with the house band for almost an hour. It was his longest guest spot since he released *Human Touch*.

Jimmy Woods, leader of the house band, introduced Bruce to the audience by saying "have you ever heard Bruce Springsteen play the blues?" Woods went on to describe how he knew Bruce felt the blues from the harmonica intro to "Spare Parts." Woods talked about the song so much, that members of the audience thought they might play the song. Instead, the set included many bizarre covers, most never before played by Springsteen. Bruce played lead guitar and left most of the vocals to Woods.

The set included six songs, all of which turned into long jams. The songs were "Ride Your Pony," an old Lee Dorsey song that charted back in 1965 (also covered by Cheap Trick with Woods); an untitled "Texas blues rocker,"; "Just To Be With You," by Muddy Waters; "Tobacco Road," a 1964 British invasion hit that Springsteen covered back with Steel Mill; "Bama Lama Bama Loo," an obscure Little Richard song; ending with "I Happen to Love You," by Them (from 1967 after Van Morrison had left).

Bruce usually spends the summers in New Jersey and rumors had him heading East. But whatever coast he summers on, a full Bruce-watch is in effect. With talk of a new album being completed, some are hoping that Bruce will do what he's done in the past when a new record is finished: Play in clubs to warm himself up to live performance again.

THE NEWS

Solo tour next year?

New album planned

By Christopher Phillips

As "Streets of Philadelphia" climbed the charts and became one of the biggest hits of Bruce Springsteen's career, conventional wisdom—and every fan's hope—was that he would strike with a new album while the iron was hot. While Springsteen's career moves and record releases have usually defied such conventional wisdom, it looks like the fans will actually get their wish this time. Although there has been no official announcement from Columbia, the wait should soon be over; all signs point to a new Bruce Springsteen album by late 1994 or early 1995.

The timing was right for Bruce to be recording, but there were no actual reports of a project in the works until a short interview with Springsteen ran in *Bravo*, a German magazine. According to the article, Springsteen stated that he was writing new songs for a new album for early 1995 release. He also went on to say that another world tour would follow.

The combined news of a new album and tour seemed almost *too* good, however, and the source unsubstantiated. Then all at once in late April—a little too late for April Fool's Day—came three more reports of a forthcoming album. Shadoe Stevens of *American Top 40* said that Bruce's new one would be out by Christmas; *USA Weekend* Magazine reported that Springsteen and "wife Scialfa have separate albums coming up"; and a new, untitled Springsteen CD showed up on a UK release sheet for November.

Since then, reports from several more sources have verified that an album is in the works. By May, according to a long-time associate of Springsteen, Springsteen "had enough material for an album he was happy with" and "was eager to hit the road before Christmas." A Columbia official soon corroborated this news, saying that the label was discussing a new Springsteen album for fall or winter. Bruce's brother-in-law Michael Scialfa reported that the album, ready for mixing and mastering, is planned for release as early as September.

Generally, once an album is put on the table for planning, it should appear in stores within six to nine months. In the case of *Born in the USA*, that wait stretched to two years; difficulties tend to crop up as a Springsteen project nears completion. Nevertheless, it seems that Bruce has completed one of the more difficult parts of the process. With the new album in the planning stages at Columbia, the material is not only written but almost certainly recorded by this point.

Little is known about the recording sessions themselves. One source had previously reported via the Internet that Bruce laid down four blues-influenced tracks at a studio in New York City. According to the account, Roy Bittan, Zach Alford, and Tommy Sims were the band for that session in early March. While this is no longer a surprising combination for Bruce's post-1993 World Tour activities, not much else is known about this session or the musicians Springsteen has chosen to collaborate with on the new album, if any.

While we know about his home recording sessions with Joe Grushecky, which continued into this year and are reportedly for Grushecky's solo project, secrecy has surrounded Springsteen's latest recordings. Besides Grushecky and members of Springsteen's touring band, there has not been any advance word of collaboration with other artists. The involvement of Mark Isham, Sam Moore, and others was known well before the last pair of albums hit the shelves; similarly, Jimmy Scott and Ornette Coleman were reported early on as contributing to "Streets of Philadelphia." Taking "Gypsy Woman" and "Streets" into account, it makes sense that Springsteen kept rolling and recorded an album's worth of material, perhaps alone in his home studio. Other than his appearances at the trio of award ceremonies, Bruce has been keeping out of sight, in "recording mode," for nearly a year.

One indication in years past that Springsteen had completed a project was his emergence from that self-imposed seclusion to perform, as if a weight were lifted from his shoulders. This spring found Bruce jamming at clubs for the first time since last June, not be a bad sign. But with other accounts of Springsteen's plans to tour, these recent appearances have raised hopes that he's gearing up for more than just a new record release.

Bruce's reported plan to tour suggests that he may have a new conception for his shows this time around. There were certainly high points in '92 and '93, but that tour couldn't have satisfied the need for experimentation Springsteen cited when he left the E Street Band. For Bruce to hit the road again so soon after the last tour, he would seemingly require a different approach. While there is no hard evidence to support any specific conjectures, there is some speculation that Springsteen may finally embark on a solo tour.

Recent rumors concern the new album and tour, but there has also been talk, as always, about a retrospective boxed set. Past rumors, including those of a Christmas 1993 release, have come and gone with no box in sight. Bruce himself has never seemed at all enthusiastic about such a project, but the current rumor is that he has had a change of heart. Even if he has seen the light, the release of a Bruce Box won't take the public by surprise. Don't expect to find one on shelves without plenty of notice—this would be the sort of project that Columbia would hype like crazy.

the backstreets jukebox

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2. Hole
Live Through This
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Live at the Hiatt
A&M (Promo CD)

4. Husker Du
The Living End
Warner (CD)

5. Sam Phillips
Martinis & Bikinis
Virgin (CD)

6. Duane Jarvis
DJ's Front Porch
Medium Cool (CD)

7. Helium
Pirate Prude
Matador (CD)

8. Van Morrison
A Night in San Francisco
Polydor (CD)

9. Beastie Boys
Ill Communication
Grand Royal (CD)

10. Dave Alvin
King of California
High Tone (CD)

10 Monster Discs to Play Today and Everyday

ON LIPS

VIVA MEMPHIS!

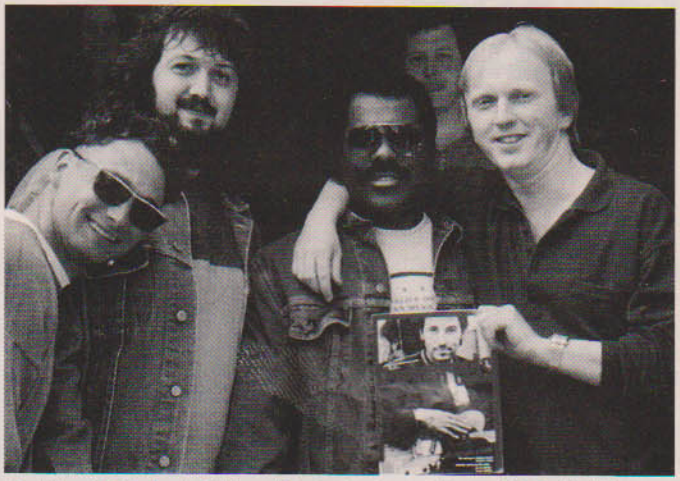
The first official all-star tribute to Elvis Presley is being planned for October 7 of this year in where else but Memphis, Tennessee. Springsteen, by all reports, has been invited to perform. While show organizer Elvis Presley Enterprises, Inc. had yet to receive Bruce's R.S.V.P. as of press time, Springsteen's brother-in-law, Michael Scialfa, reported that Bruce would definitely be performing. Chances already seemed good that Springsteen will show for the Graceland-approved event, considering his fondness for the King. In addition, part of the proceeds will go to a cause Bruce has supported in the past, the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research (of which the Kristin Ann Carr Fund is a division). And he wouldn't even have to climb over any walls. If you can't make it to the Memphis Pyramid, a worldwide pay-per-view broadcast is planned. . . . While we're talking rock legends, the *Philadelphia Inquirer* recently ran an article on Jerry Lee Lewis and his influence on rock 'n' rollers that followed, reporting that Bruce has written a song called "From the Boss to the Killer." While the tribute wouldn't surprise us, especially after he and Lewis shared the stage in Dublin last year, we still think Bruce would marry his teenage cousin before he'd embrace the mantle of "Boss."

WINGS FOR WHEELS

The New Jersey Rockin' Rollers, a professional roller hockey team, apparently selected Springsteen with their final pick of the draft. The team's Rockin' Roller logo bears more than a little resemblance to the drafted rock 'n' roller himself. No word on whether Bruce has been showing up for practice, but we're kind of hoping that if he does any "checking" soon it'll be *sound*-checking. . . . In other sporting news, the final game of the NCAA Basketball Tournament on CBS kicked off with three minutes of hoops highlights set, amazingly, to Springsteen's "Light of Day." It didn't go unnoticed, either. As *Raleigh News & Observer* columnist Bob Langford put it, "That may have been one terrific basketball game, but if you missed the first five minutes you missed it all. Click on the TV at 9 o'clock and you get the President of the United States opening your telecast. How do you top it? Bruce." And those teams did come a long, long way just to be there that night, via Durham, via Dallas, via Knoxville. . . .

COVER ME

Springsteen has recently been romantically linked with a cover-girl—luckily, he's already married to her. Patti Scialfa, along with two other "Rock Divas," Deborah Harry and Cyndi Lauper, appeared on a recent cover of *Lear's*. An interview with Mrs. S. revealed that, despite the two kids and one more on the way (at the time), Patti was still finding time to write songs for her second album, reportedly in the works. Maybe some of that expedition will rub off on her husband. . . . Gary U.S. Bonds, who doesn't exactly crank them out either, is reportedly finishing up work on a new studio album. According to Quebec's Musique-plus network, Bonds is recording three English versions of songs by Richard Seguin, who has been called "the Bruce Springsteen of Quebec rock." . . . Sam Moore, who appeared on *Human Touch*, may be getting the favor returned as he begins working on a new recording of his own: word is that Springsteen will be playing on the album. . . . Melissa Etheridge included a live version of "Pink Cadillac" on a recent CD single. . . . Clarence Clemons guested on the new album by Great White, contributing sax to a track entitled "Gone With the Wind." . . . Robert Gordon, known to Bruce fans in part through his cover of "Fire" and other collaborative efforts with Link Wray, has a new CD in stores. *All For the Love of Rock 'n' Roll* includes Garry Tallent on bass, as well as a song written by Tallent called "Movin' Too Slow."



PAUL FOSTER PHOTO

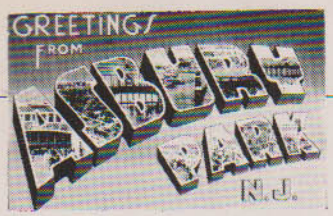
Dublin, 1993: Paul, Phil, and Backstreets *catch up with Bobby King.*

OUT IN THE STREET

Does this bus stop at Springsteen Boulevard? It may, before long. According to the *Asbury Park Press*, Freehold is considering a proposal to rename Mechanic Street after the city's own prodigal son. Councilman Marc LeVine proposed the renaming—"the best tribute someone can have"—as part of a redevelopment plan to improve the area. Changing the name of the street would not only pay tribute to Bruce (for giving back to his hometown and providing a role model for community youths) but also give the run-down street a symbolic clean slate. But a road is a road is a road, and a road by another name. . . . Cass Street, the road that leads to the stadium (home of the Trenton Thunder AA team) in Mercer County, NJ, may be getting a name change, too. The proposed name makes perfect sense for the home team, but it's no coincidence that it happens to have significance for Springsteen fans as well. Any hopes of Bruce showing up at Thunder Road? "I do know that in our planning, that notion has come up," a county executive told the *Trenton Times*.

NO SURRENDER

An article in the February 27 *New York Times* business section must have rubbed some Bruce fans the wrong way. In a piece on U.S. economic recovery, the *Times* stated that "there are signs that America's self-esteem is recovering. Some polls show that Americans once again see the United States as an economic giant. Rush Limbaugh, who likes to brag about America's prowess, is one of the most popular radio talk show hosts. By contrast, Bruce Springsteen, the balladeer of American factory towns, hasn't had a hit in a couple of years." A few days later, after we-can-only-imagine-how-many angry responses, the *Times* ran this correction: "An article last Sunday about the American economy incorrectly characterized the popularity of Bruce Springsteen. Mr. Springsteen has had several successful recordings in recent years, including his current song 'Streets of Philadelphia.'" And don't you forget it. . . . During a party scene in *The Flintstones*, we catch a glimpse of an album by none other than Bruce Springstone, though not the same Springstone that Boss fans may already be familiar with. This one, apparently a few thousand years ago, recorded an album called *Bone to Run*. . . . If that didn't provide enough yuks, "Weird Al" Yankovic recently revealed during a radio interview that he has tentative plans for his own Bruce parody that he'd like to do. . . . Paradise By the Sea, the Springsteen fan club in Venice, is now publishing a fanzine (in Italian) called *For You*. For more information write: Giacono Bortoluzzi, Via Paganini, 16-30035 Mirano (VE), ITALY. . . . Sadly, it seems the U.S. 'zine *Murder Incorporated* has ceased publication. If anyone has information on how to contact *M.I.*, please let us know at *Backstreets*.



Stone Pony celebrates 20 years

Shore artists play Potter tribute

By Robert Santelli

Rock 'n' roll never forgets: Last month at the Stone Pony in Asbury Park, the Society of Associated Performers, or S.O.A.P., hosted a non-stop, 12-hour musical tribute to Margaret Potter, the recently deceased matron of the Jersey Shore music scene. Potter, 51, who succumbed to cancer last October, was the owner of the famous late '60s after-hours club, the Upstage, located on Cookman Avenue in Asbury Park. It was at the Upstage that everyone from Bruce Springsteen and Little Steven, to David Sancious and Southside Johnny, along with eventual members of the E Street Band and Asbury Jukes, jammed regularly. Since Potter's passing, S.O.A.P., a musicians' advocacy organization she helped found a few years ago, had been determined to make its tribute to Potter a major music event on the Shore this spring.

"We just wanted to do it right," explained Karen Cassidy, a close friend of Potter's and a member of S.O.A.P. who was instrumental in organizing the tribute. "She is still very much in our hearts."

The tribute featured more than a dozen bands and artists including Bill Chinnock, Vini Lopez, Joe Petillo, Sonny Kenn, Big Danny and the Lost Leader Band, the George Theiss Band, Blue Gumbo, and the Cal Vetrane Blues band. There was also a special exhibit of Margaret Potter and Upstage memorabilia, created courtesy of Steve Bumball, a former owner of the now defunct Asbury Park Rock & Roll Museum.

From the start, rumors swirled about a possible Springsteen appearance. After all, Springsteen had purchased a full-page ad in the tribute's program and was thought to be staying at his Rumson, N.J. home the weekend of the tribute. Little Steven Van Zandt had also bought a full-page ad in the program, but had told Cassidy and other members of S.O.A.P. that he could not perform or even show up at the tribute due to recording commitments.

Bobby Bandiera at the Stone Pony on 4/10 along with Southside, Gary U.S. Bonds, and others, to benefit the family of George Ruiz. Ruiz, who played bass with the Jukes as well as Bonds' band, died earlier this year.

DEBBIE MAY PHOTO

Some of the 700 or so fans who attended the event figured out loud that maybe even Southside Johnny and some of his Jukes would drive over to the Pony after their concert at Great Adventure Amusement Park in Jackson Township that evening and jam. But in the end the rumors turned out to be just that.

Yet, even without the presence of the Shore's most famous rock 'n' roll sons, the Margaret Potter tribute was a solid success. The day prior to the event, Cassidy told the Asbury Park Press that "the idea is to pay our respects to a person who touched us all and to bring together as many members of the old scene as we can." S.O.A.P.'s tribute to the godmother of Asbury Park rock 'n' roll re-united Potter's old Upstage group, the Distractions, plus the George Theiss Band. Theiss, as longtime Springsteen fans might recall, played in the Castiles, the Boss's very first band in the mid-'60s.

Bill Chinnock, who drove all the way down from Maine to play the Potter tribute, hadn't performed in Asbury Park in nearly three years. "It was something that I really wanted to do," said Chinnock. "Back in the old days, Margaret was a friend to every musician and every kid who wanted to be a musician. I thought that performing at a tribute in her name was the least I could do."

Chinnock added that he is currently putting together a proposal that would tell the story of the Asbury Park music scene on CD-ROM. Chinnock, who owns a recording studio in Maine, has, of late, also been working on other computer-driven rock 'n' roll ideas. "I think there's a great story that ought to be told, and the way to tell it is on CD-ROM," added Chinnock. "The Asbury Park story is a classic story of American rock 'n' roll."

We'll keep you posted on Chinnock's attempt to sell the idea to a software company.

The Stone Pony, still the Jersey Shore's flagship rock 'n' roll venue, will celebrate its 20th anniversary this summer with a string of concerts at the club and the Stone Pony Big Top, the huge tent venue that sits next to the Pony on Ocean Avenue in Asbury Park. According to Tony Pallagrosi of Swing Street/Legend productions, the peak of the celebration will occur Saturday, July 16th, when Southside Johnny and the Asbury Jukes, the Stone Pony's first house-band, will perform at their former home base.

"You can't really celebrate the Stone Pony's history without having Johnny and the Jukes a part of it," explained Pallagrosi, a former trumpet player in the Jukes' horn section. "The Jukes were a vital part of the Pony's success in the early days. We expect the concert to bring a lot of people out of the woodwork."

John Eddie and the Outcry will open for the Jukes. There will also be a special performance by the Pony's second most famous house-band, Cats on a Smooth Surface. At one point in the early 1980's, Bruce Springsteen frequently jammed with Cats, drawing the attention of such major music magazines as *Rolling Stone*.

Other Stone Pony concerts that Pallagrosi said are part of the summer-long 20th anniversary celebration include the Pretenders in late May and Glenn Burtnick and Live in June. Tickets for all events can be purchased through Ticketmaster, or by calling the Stone Pony Hotline at (908) 775-5700.

The line-up for the seventh annual Jersey Shore Jazz & Blues Festival, which occurs the first weekend in June at Marine Park in Red Bank, was released in May. Featured performers for this year's free, three-day fest include such jazz artists as Kenny Davern, Tal Farlow, and Bucky Pizzarelli, who will receive a Lifetime Achievement Award from the Jersey Shore Jazz & Blues Foundation. Bluesmen Sonny Rhodes and R.L. Burnside from the Mississippi Delta will also perform, as will more than a dozen local jazz and blues artists. In the past the fest has attracted upwards of 40,000 people, making the Jersey Shore Jazz & Blues Festival the largest music event in New Jersey.

SOUTHSIDE JOHNNY SUMMER TOUR DATES

7/7 Phoenix Theater/Toronto, ONT
7/8 Impaxx/Buffalo, NY
7/9 Pearl Street/Northampton, MA
7/14 Bottle & Cork/Dewey Beach
7/15 The Strand/Providence, RI
7/16 Stone Pony/Asbury Park, NJ
7/17 Stephen Talkhouse/ Anagansett, NY
7/29 Balloon Fest/Readington, NJ
8/29 Martell's/Pt. Pleasant Bch, NJ
9/4 CasinoBallroom /Hampton Bch
9/5 Rib Fest at Trader Jacks/ Collier Township, PA

Prodigal Son

BY CHARLES R. CROSS

The second of two parts

Though it has yet to be officially released, and some think it might never see the light of day, *Prodigal Son* has already become the most infamous of all unissued Bruce Springsteen records. Famous bootlegs like *Live at the Bottom Line* helped cement Springsteen's reputation for great live shows, but over all the years no release has garnered as many headlines as the *Prodigal Son*, a CD originally scheduled for release last December by upstart label Dare International. Even after almost a year of rumor, discussion and hype, it's still not clear if *Prodigal Son* will ever be welcomed home.

In the past six months there have been some rather remarkable occurrences in the *Prodigal Son* story. Just prior to being released by Dare International, the CD became the subject of a lawsuit in the U.K., when Springsteen sued Dare International to halt the release of the CD. That protracted legal battle had three different hearings in court, and more sessions are scheduled. But despite much talking, and an injunction that has held up the release of the CD, there has been no resolution to the case.

The most recent development in the legal case is a scheduled July 28th court appearance when Springsteen's side will present their formal amended statement. In early June a date was finally set for the full case to be heard: February 6, 1995, almost a year from the day since Springsteen originally filed his complaint against Dare. Those proceedings are due to last ten days and, God willing, the matter should be put to rest at that point either in Springsteen's favor (which means the CD will most likely never be released) or in Dare's (if they win the CD will be out by the end of February).

In the meantime, there have been numerous behind-the-scenes maneuvers that may speed up the resolution of the case. In mid-June, Gavin Dare confirmed rumors that "Dare International, Zomba Music Publishing and Sony U.K. were talking and in discussions." Dare refused to speculate on whether he would settle out of court, but he did say that if these discussions fell through he was continuing to plan the release of his CD. He says he remains confident he'll win and that outside legal opinion supports his claim. "I want this CD to come out for business reasons and because I think it is historical," he said.

While Dare and Sony debated the merits of the case in and out of court, the CD itself was front page news in England, guaranteeing it a place in Springsteen history. One English music paper has already reviewed a tape of the release and given it a high rating. And finally, while Dare argued for his rights to legally release this material on his label, European bootleggers beat him to the punch with several different bootleg releases of *Prodigal Son*. Whether Dare ever wins the right to issue CDs of the material with his label's logo on it, the album *Prodigal Son* now appears to have a life of its own in the hands of collectors and through the network of tape traders

THE CURRENT COURT CASE

Dare says the basic issues of the court case remain the same as they were six months ago; he still claims to have a legal contract to this material. And while Dare's contract has not yet become public record, the fact that Springsteen has gone to court with Dare now on three occasions in this matter, with no quick resolution, indicates that some such contract must exist and Dare must have some kind of case.

Dare has argued that Springsteen's last minute suit and the cease and desist order have greatly damaged his ability to do business. If Dare wins the suit, he now says he'll press further action to collect legal fees from Springsteen. From Springsteen's side of the bench, his lawyers argue that Dare's CD harms Bruce's ability to do business.

Dare International, an international company according to its director, decided to release this CD in England presumably because copyright laws there are generally considered slightly weaker than in North America. There has been some speculation as to why Dare didn't release the CD in Italy where anyone would have the right to market this material (being over 20 years old it falls into public domain under current Italian copyright law). Generally, if something passes the legal test in England, it can pass most tests in the United States. If Dare were to establish copyright of the material in question in Great Britain, he could most likely follow that claim and establish rights in the U.S. If he decided to forgo establishing U.S. rights, he could simply export the CDs into the U.S. without problems.

If Gavin Dare wins the case, he says several major U.S. importers are ready to bring the CD into the States in quantity. Even though the court case has been widely publicized and there's been much speculation about whether a legal *Prodigal Son* will ever come out, Dare says not a single order has been canceled. The publicity has actually increased interest in the CD. Since the lawsuit was filed, orders for the CD have grown dramatically: "One guy has upped his order by 50,000 units because of all the publicity the case has received," Dare told *Backstreets* in June. "Every one of our customers are still standing by us."

TO BOOT OR NOT TO BOOT

While Dare's distributors have stood by him during this difficult case, the underground European record community has made his life a nightmare. Within a month of the court action, European bootleggers came out with their own pirate copies of *Prodigal Son* and flooded record swap meets. The first edition came out of Italy and used ripped-off photos that first appeared in *Backstreets* #36. Dare says he knows where this initial bootleg came from and that he has had several conversations with the producers. "We are working to stop it," he says. He's run into problems with the Italian copyright law which seems to put the material on *Prodigal Son* into the public domain. "This may be a legal release in Italy," he says angrily.

Another bootleg of the same material is titled *Prodigal Songs*, and Dare's lawyers have successfully stopped this title. A third bootleg is out from the Crystal Cat label in Europe and combines the *Prodigal Son* material with a few cuts from a show at the

Berkeley Community Center in 1973. Also titled *Prodigal Son*, this release is a two CD set and it also rips off photos from *Backstreets* for its cover. For liner notes, this underground release has used—without permission—part one of this *Prodigal Son* story which appeared in *Backstreets* #45.

Dare says he's heard all the bootlegs and says the sound quality is "awful" compared to his release. He promises that if his official Dare International *Prodigal Son* is ever released, collectors will be surprised at the sound quality. "This is top rate stuff," he says. "We spent lots of money mastering it. It sounds as good as any other CD Bruce has released. It is not inferior in any sense." The same can't be said for the bootleg copies, Dare argues, which irks him.

Because the copyright has yet to be established on the source material, it's unclear who might pursue action against those who bootleg it. It would be possible for a bootlegger of *Prodigal Son* to be sued by both Sony and Dare at the same time. If Dare wins his case in court (or if Bruce wins and decides to release the material officially), the bootleg releases in Europe will actually have the status of being pirates rather than bootlegs. In either case, Dare says he will continue to take action against those distributing the title.

The bootlegs have caused problems for Dare as some consumers have thought they were his official release. One rumor earlier this year was that Dare had pressed up thousands of the CD and sold them before the cease and desist order was served. But Dare says not a single CD had been pressed when Springsteen filed his court case. Another rumor had 50,000 copies of Dare's release of *Prodigal Son* sitting in a U.S. Customs warehouse waiting for the settlement of the case. Dare emphatically denies these rumors, and says the current court case prohibits him from distributing copies even if the CDs had been pressed.

Ironically, Dare believes the bootlegs have drawn more attention to the release and boosted his pre-order sales. He says that, after one music magazine reviewed the bootleg and gave it nine out of ten stars, his orders have gone up. If he does win the case, he confidently predicts, "This is a top five album next February."

In May rumors circulated that Sony was planning to put out their own copy of *Prodigal Son*, in an attempt to further confuse the legal issues and to gain sales before either Dare or bootleggers saturate the market. And while this rumor was widely passed around (and appeared on several computer bulletin boards), sources at Sony deny it. "Sony is not the one taking this case to court," said one source with the label. "The issue isn't about money, it's about control." If Springsteen had wanted the material out, he might have let Dare International proceed with the release since Dare was prepared to pay Springsteen significant royalties for publishing rights.

MORE SONG DETAILS

As tapes of *Prodigal Son* have made the rounds through collector's circles and bootlegs have appeared, more has been learned about the songs themselves and several more inconsistencies have been pointed out. Several of the titles on the Dare International release sheet are in error. Regretfully, these errors have been repeated on the bootlegs produced so far, spreading faulty information into the collector's market where most people take the information written on the CD cover for granted. As with everything involving *Prodigal Son*, there's not much you can take for granted with this release.

One of the tunes on *Prodigal Son* that has gained the most attention is "Family Song." This song was previously bootlegged on *The Unsurpassed Springsteen Vol. 1, The Early Years*, released in 1992. For reasons that are still unclear and can't be explained by Dare, the sound quality on the *Unsurpassed* bootleg is better than the advance tapes of *Prodigal Son*. Dare says he has the master tapes of all the material, but in this instance either he's missing the correct master or the master itself doesn't sound as clean as a copy. This leaves the question unanswered of why a bootleg version of this song is already out in better sound quality than the supposed "master tape" being proposed by Dare International.

The correct title for "Family Song," according to Springsteen's own lyric sheet, is "California," so both the bootleg version on *Unsurpassed* and the *Prodigal Son* CD cover are in error. On the *Unsurpassed* CD the song was titled "California, You're a Woman" which is a possible alternative title, but how someone came up with "Family Song" remains a mystery. Other than "Family Song" and "Santa Ana," all the other tracks on *Prodigal Son* represent the best sound quality available for these songs on any release.

There are two misspellings on *Prodigal Son*. The correct spelling of "Visitation at

Fort Horne" is "Horn" without the "e," according to Laurel Canyon records. The title to "Eloise" is also misspelled: the correct spelling is "Elouise," as on Springsteen's own lyric sheets.

ALBUM VERSION OR OUTTAKE?

As tapes have leaked out and bootlegs appeared, one of the largest issues raised about the material on *Prodigal Son* is Dare's contention that all these songs were recorded prior to Springsteen signing with CBS. Many collectors and historians who have heard the material say that's impossible. Several of the songs on *Prodigal Son* that have been billed by Dare as outtakes sound remarkably like the released tracks, raising a completely new question. If Dare wins the case and establishes his copyright to these tracks, does that mean he also owns the tracks on the first two Springsteen albums?

"One guy has upped his order by 50,000 units because of all the publicity the case has received."

The main songs in question are the two supposed outtakes from the first album, "For You" and "The Angel." The tracks on *Prodigal Son* may be different mixes, but they are very similar to the album tracks, leading some experts to speculate that they are the exact same tracks. "'For You' and 'The Angel' are the same as the LP version," says Billy Smith, formerly of the Asbury Park Rock 'n' Roll Museum and an expert on Bruce's early material.

"These are all from before Bruce signed to CBS," Dare states emphatically. "This is all stuff before he signed that contract and they all date from 1972."

The existence of an earlier studio session with Bruce and the E Street Band contradicts all other reports on when the *Greetings* sessions might have taken place. Drummer Vini Lopez says the album was recorded in June and July of 1972 and documents from 914 Studios confirm this. Lopez also says the band never recorded as a group in a recording studio prior to the *Greetings* sessions. Lopez contends, as do other members of the E Street Band, that the *Greetings* sessions represented the first time Springsteen had ever done any recording in a studio with the full band: All previous demo tracks had been recorded without the band. There are also questions about Dare's versions of "Sandy" and "Kitty's Back." If one were to assume that these songs came from the *Wild* sessions, they were recorded at 914 Sound Studios in July and August of 1973.

Most likely, Dare is mistaken in his chronology concerning these tracks, which may or may not be a major issue in the upcoming court case: Dare says that his contract not only gives him the rights to the material Bruce had written when the contract was signed, it also gave him the rights to the material for the next three years. This "three years henceforth" clause is what concerns Springsteen and Sony the most since if Dare were able to establish his copyright on this early material, he might be able to claim publishing on all the material on the first three albums.

PUBLISHING ISSUES

Springsteen was able to stop the release of the album because his songs are administered by Zomba Music in the United Kingdom, and Zomba refused to grant a license for the songs on *Prodigal Son* that are registered with Zomba (the songs from the first two records and "Seaside Bar Song"). Dare contends that he owns the copyright on these songs and doesn't need Zomba's permission. Dare may contest the publishing on these songs, in effect taking the administration of these songs away from Zomba.

The issue of publishing rights is one that has implications beyond just this particular case. If Dare International truly intended to try to establish rights to the publishing royalties, they might ask for back payments due for all the copies of *Greetings*, and *Wild* sold. Though Dare says this is not his intention, it does raise many interesting possibilities. If Dare were successful in gaining the publishing, Springsteen might owe retroactive payments from every time these songs have been performed by him in public in the past (thankfully, "The Angel" won't earn much publishing revenue for whomever owns the rights).

Publishing issues are one of the most frequently contested arenas in the music business. Many performers sell off the copyrights to their songs, which is why Michael Jackson owns many of the Beatles' tunes. Publishing also is one of hidden revenue sources for artists who keep their publishing rights. For the first three years of his career, Springsteen made more money off other performers covering his songs (notably Manfred Mann) than from his own album sales. If Dare tried to gain publishing rights to these early songs, Springsteen would be inclined to aggressively fight the issue in court, as much for the principle of the issue as for the actual amount of money involved from royalties to these songs.

THE JUDGE SONG

It's worth noting that issues over publishing and who owns what copyright are by no means unique to Bruce Springsteen: Almost every superstar performer has had similar controversies come up. It's more surprising, say some industry observers, that such issues haven't come up before in Springsteen's career.

But Bruce has battled similar claims against his copyrights previously, most notably in the Mike Appel case in 1976. Springsteen's lawsuit against Appel (along with Appel's counterclaim) is one of the most famous legal battles in rock. It was a protracted and precedent-setting case. Even casual fans have heard of the case, but many don't understand the specifics of the outcome. Mike Appel won the case in pure legal terms though he agreed to a settlement that ultimately gave Springsteen control of his career again. The terms of that settlement are reported to have been around $800,000, even in 1975 dollars, a very small price for Springsteen to pay to free himself from a contract with a producer and manager he no longer wished to work with. Appel may have won the battle but ultimately he lost the war as he lost both his major client and his percentage of the money Bruce would generate later in his career.

Though copyright issues are common in the industry, Springsteen does have a reputation for being one of the more litigious of all rock stars. In addition to the Appel case, he also had the highly publicized court battle with ex-roadies Mike Batlan and Doug Sutphin. Far less publicized have been Springsteen's other legal battles over the years against bootlegging and publishing infringement. In the late '70s, Springsteen lawyers, working with the RIAA, led the fight to put notorious bootlegger Vicki Vinyl out of business. Springsteen has also frequently been involved with ASCAP in suits against bar owners who have refused to pay fees for using recorded music in their establishments. "He's very litigious, as is his office," says one label executive. Ironically, the other artist that Dare International had on their release sheet for 1994, the Grateful Dead, is one of the few acts considered even more litigious than Springsteen—reports are that Dare has dropped the Grateful Dead project.

Springsteen's court cases with Batlan and Appel involved issues of trust as much as issues of money. Even though Springsteen resolved both those cases with settlements considered to be highly in his favor, the legal fees he sustained in fighting them (rather than settling out of court), are an indication that principles were more important to Bruce than money.

The case against Dare also involves principle but it is not an instance of Springsteen severing a long relationship he previously had. Though the case involves Jimmy Cretecos in a roundabout way, it's unclear what sort of relationship Springsteen has with Cretecos, if any. At one point, the two were close: on several early contracts from Laurel Canyon, Bruce listed Cretecos's home as his own address. No observers

from the early days, including band members or sources within CBS, can remember instances of conflict between Cretecos and Springsteen. Appel, on the other hand, was in conflict with everyone in the organization. It might be presumed that Springsteen and Cretecos shared problems with Appel, and perhaps their own relationship was stronger because of it.

WHO IS JIMMY CRETECOS?

Most Springsteen fans were first interested in the material on *Prodigal Son* itself, but Bruce's management was most interested in the source of the tapes, and according to Dare, they had assumed it was Appel. Appel has been highly public during the past few years, first discussing his relationship with Springsteen in a lengthy interview in *Backstreets* in 1990, and then co-authoring a controversial book, *Down Thunder Road* in 1992. To publicize that book, Mike Appel appeared on numerous radio shows and even was on some of the TV tabloid talk shows. For a man who was a mystery for the decade after the lawsuit, Appel suddenly made himself very public.

Perhaps the most interesting piece of information to come out of Appel's book and subsequent interviews was that he claims to have a continuing relationship with Springsteen. If that claim were true, it would certainly contradict the often held image of bitterness between the two men. Appel wrote in *Down Thunder Road* that even after Springsteen bought back all the rights to his songs from Appel (Appel even sold his production rights to Springsteen in 1984 for $200,000), Springsteen continued to loan Appel money, making large payments to his former manager as late as 1988 when Appel said in *Down Thunder Road*, "Bruce loaned me $175,000, the best good faith gesture imaginable."

Cretecos has been more of a mystery and has had no involvement with Springsteen since he left Laurel Canyon in 1974. Most of what we know about him is from Appel. In his interview with *Backstreets*, Appel described Cretecos as "his partner." He said that Cretecos always wanted Springsteen to remain a folk act and that this disagreement on direction had something to do with the eventual split between the two partners. Cretecos did not return phone calls from *Backstreets*.

In *Down Thunder Road* Appel, along with author Marc Eliot, gives little attention to this partner. Eliot writes that Appel and Cretecos first met around 1967 through a mutual friend. Cretecos at the time had co-written a Top 10 hit called "Lay a Little Lovin' on Me." Appel and Cretecos hit it off and began writing together. Appel managed to get an introduction to Wes Farrell, who had his own Tin Pan Alley operation, and eventually got a job working for Farrell, writing with Cretecos.

In court papers in *Down Thunder Road*, Springsteen says Cretecos was in the room the first time Bruce went to New York with Tinker West to meet Appel. "(There was) me and Tink, Mike and Jimmy Cretecos," Bruce said. Eliot notes in *Down Thunder Road* that "Cretecos...never actually worked directly for Farrell." Appel, on the other hand, was an employee of Farrell's organization, resigning in March of 1972 to manage Springsteen. By this point, according to *Down Thunder Road*, "Cretecos (had) formed a corporation with Mike. They agreed on a straight 50-50 split, including publishing and production, all to come under the umbrella of Laurel Canyon, Ltd."

It is here where the time line becomes important and where it ultimately involves the release of a CD in England more than 20 years later. The contracts reproduced in *Down Thunder Road* include Springsteen's "Exclusive recording agreement," dated March 1972 and signed by Bruce and Mike Appel. Another contract is the songwriting, or publishing agreement, dated May of 1972 and this agreement is between "Sioux City Music" and Bruce Springsteen. Ironically the address for Sioux City Music in Bedford, Massachusetts, is also the address given for Bruce. This agreement is signed by Springsteen and by Cretecos but there is no mention of Appel. In consideration for signing the publishing agreement, the contract states Springsteen was paid one dollar.

Following the publishing contract, a "rider" is reproduced adding another paragraph to the contract. This rider basically says that Sioux City is also buying all the songs Springsteen has already written and that "have previously been granted to third parties." The document is initialed by Springsteen and Cretecos.

In *Down Thunder Road*, Appel gives us more information about his relationship with Cretecos: "Jimmy called me up from Newton, Massachusetts, where he spent a lot of time working for Emerson Electronics, picking up some extra money being the house electronics whiz kid. It was the fall of '71....Our original name was Laurel Canyon Productions until a name search indicated a Laurel Canyon Productions, already existed, which is why we changed it to Limited. Sioux City Ltd. would later become the music company and Laurel Canyon Management the management arm." In *Down Thunder Road* the name Sioux City is footnoted as "Later changed to Laurel Canyon Music, Ltd."

Cretecos is also mentioned as part of the production deal with Columbia. In *Down Thunder Road*, Eliot writes, "The Laurel Canyon end of the deal was split equally among Appel, Cretecos and Springsteen." Later in the book, the break-up of Cretecos and Appel is given some attention. "On the heels of the departure of Vini Lopez came another, perhaps more significant, if behind-the-scenes defection," writes Eliot. "Jim Cretecos, Appel's partner in Laurel Canyon, decided to throw in the towel." Appel says that the lack of money was the reason Cretecos left but he also notes that Cretecos was "frustrated...as we all were by this time."

Later in this same interview in *Down Thunder Road*, Appel spells out the details of his break with Cretecos: "Jimmy decided to cash in his chips....The deal we agreed to was what he asked for, $1500 for his half of the publishing." Appel didn't have the money at the time so his attorney bought the publishing and the production from Cretecos and then a year later sold it to Appel for the same $1500. Appel speculated on the amount: "$1500 doesn't seem like any kind of a sane deal today, with regard to Bruce's catalog, but in 1974 the publishing wasn't bringing in anything and wouldn't really until the '80s....Still, Jimmy felt he'd gotten the short end of the stick, and we had a falling out over the agreement. I had to settle with him again years later. The last time I saw Jimmy was January of '74."

"Bruce's lawyers believed we had a deal with Appel and of course, he didn't figure in it. That shook them."

Even by 1974 standards, Appel bought off Cretecos on the cheap. He turned around three years later and was paid close to a million dollars in his settlement agreement with Springsteen. When Appel sold his share of the publishing back to Springsteen in 1983, the amount he received was rumored to be $800,000; in 1984 the production rights sold for $200,000 according to Appel's own report in *Down Thunder Road*. Jimmy Cretecos sold for $1500 his share of rights that Appel would later collect $500,000 for. Earlier in his book, Appel alludes to the fact that Cretecos "wasn't all that organized."

WHY DOES DARE CLAIM TO OWN THE RIGHTS NOW?

According to statements from Dare International, Cretecos does not dispute that he sold many of his rights to Appel in 1974. However, Dare pointed out that Springsteen's original publishing contract was with Cretecos and not Appel because Appel himself was employed by the Wes Farrell organization, and as such, was not able to make contracts outside of Farrell business. Appel noted in his interview with *Backstreets* in 1990 that he considered at one

point bringing Springsteen in as an artist under the Farrell umbrella but quickly thought better of it. As Cretecos was not an employee of Farrell's, he would have been free to make contracts with Springsteen for publishing.

Dare International does not dispute the facts reported in *Down Thunder Road*; in fact, Gavin Dare cites Mike Appel's records as proof that Cretecos retained rights to certain songs and publishing. "We have all the documentation, and we've been through the settlement document of 1977," he said. "(Springsteen's lawyers) believed we had a deal with Mike Appel and of course, he didn't figure in it. That shook them."

None of the documents exchanged between Springsteen and Appel mention Cretecos, according to Dare. "You go through the disclosure document, the settlement document of 1977 and you think this doesn't mention us," he says. "It has nothing to do with us. There's been a mistake. A settlement agreement was done in 1977 which did not involve our 41 recordings because the person who owns those recordings wasn't part of that agreement. So, as he wasn't part of it, and he's the total owner, how could it figure? Your office can't sell me your house, it's yours."

Dare contends that Cretecos has a contract that gives him the sole rights to 41 recordings and that it is this contract—this smoking gun—that supersedes all the other documents in the case. Of those 41 songs, 23 are on the first *Prodigal Son* release, while the other 18 were planned for the second part of the release, originally set for the summer of 1994.

"The settlement agreement was done with Bruce and Mike," Dare argues. "And then in '83, there was a sign back of 37 copyrights to Bruce. Eleven of those copyrights belong to us. Bruce believed, quite honestly and quite openly, that Mike owned those copyrights. Then, in turn, Bruce in '84 made a publishing agreement with Zomba which entailed some of those copyrights. They shouldn't have figured in the '77, '83, and '84 agreements. And that's the problem." Dare declined to specify what specific songs he referred to among the 11 he says Cretecos owned, but one can assume that seven of them are the songs involved in the current lawsuit between Dare and Springsteen (the six outtakes from the first two records and "Seaside Bar Song").

"Mike bought Jim out of the company but he didn't buy Jim's 41 tracks," Dare continued. "He bought Jimmy's share. Appel couldn't enter into any agreements (over publishing with Bruce) because he was contracted exclusively with Farrell. So he wasn't entitled to make any agreements and any he would have made would have been null and void." Dare goes on to say that Sioux City Music is not mentioned in any settlement contracts. "Jimmy walked away and settled with Mike in 1974, took his 41 songs with him, and folded Sioux City into Laurel Canyon."

PHIL CECCOLA PHOTO

Dare's documentation has not yet become public record (though it has been supplied to Springsteen's lawyers) but others have speculated that some form of contract must exist, though its validity will be determined by the court. "He must have some degree of proof," said one UK record executive. "He can't be that naive. He's in it for the money and he wouldn't have bought the songs without a contract and without proof that he could own them."

Though Dare won't discuss exact figures except to say that a tremendous amount of money is involved, Dare paid Cretecos, or someone else Cretecos sold his rights to, for these rights along with the presumed contract proving ownership of those rights. Speculation is that the rights sold for upwards of $100,000. Though Dare calls the amount in question "huge," other industry observers suggest that if Dare does own these rights, that amount is a fraction of the value of these songs.

Presuming Dare is correct in his contention that he owns a contract giving Cretecos the rights to these 41 songs, the court case will revolve on whether this contract is valid; whether the contract was superseded by other contracts signed by either party later; and whether the contract applies in this case: i.e. if Cretecos does indeed own the publishing rights that might not necessarily give him ownership of the recordings used for *Prodigal Son*.

The second major issue in the case involves production rights. Dare says he also owns the production rights to the tapes used to make the CD. His contention is that these particular recordings were made prior to Springsteen signing a contract with Columbia. He says that his contract gives him these rights because Cretecos (and Appel) paid for the studio time themselves, rather than having payment made through Columbia. Remember, Springsteen's contract with Columbia was not a contract between Bruce and Columbia Records: It was instead a contract between Laurel Canyon and Columbia Records. Laurel Canyon had signed Springsteen to an exclusive production deal so to have Bruce on your record company, you had to sign a deal with Laurel Canyon (this was one of the issues Springsteen brought up in his case with Appel, claiming this arrangement was unfair). Since Laurel Canyon paid for the recording sessions, Dare argues, Laurel Canyon (i.e. Jim and Mike) own the actual tapes set down in those sessions.

"It's a matter of public record so I'm not giving anything away," Dare says, "but in March of 1972, Bruce signed an exclusive five year agreement with Laurel Canyon. And in May of 1972 he signed an exclusive five year agreement with CBS. Sadly, though CBS offered him many millions of dollars and a big future, that contract was predetermined two months earlier by the Laurel Canyon agreement." Dare is a little generous in his figures here. CBS paid Laurel Canyon an advance of $65,000—$25,000 as an advance and $40,000 to cover production of the first album. Though CBS may have wanted to sign a contract with Springsteen individually, rather than through Laurel Canyon, nothing in the documents from the lawsuit suggest anyone at CBS found Appel and Cretecos's arrangement with Springsteen distasteful, at least initially.

A WORLD OF REISSUES AND BOXED SETS

Questions of copyright and licensing have only become more complicated with the advent of the compact disc as the primary recorded medium. Reissues fueled a tremendous growth in profits for the major labels in the late '80s and were part of a transition within the industry itself. The record business developed as a series of small specialty labels in the '40s and '50s but by the '60s and '70s they grew into larger multi-national corporations. By 1990 the

industry had merged into seven huge companies which together held more than 95 percent of all market share. At the same time the seven major labels were getting larger, numerous boutique labels were blossoming; some like John Prine's own Oh Boy Records with only a handful of releases, and others like Seattle's Sub Pop with hundreds of releases a year and an international profile.

The high mark-up of compact discs (a $16.98 list CD might only cost the manufacturers $2 to produce and would wholesale for $11) combined with their small size and the promise of digital sound, made both big and small labels enthusiastic about issuing material on CD that previously had only been available on vinyl. But putting out CDs also meant tracking down copyright holders, and since most early rock 'n' roll labels have long since gone out of business, that means tracking down who was assigned and retained the rights.

Rhino Records has specialized in producing reissues. Their box sets and compilations have set a standard that few of the major labels have been able to equal. Gary Stewart, Rhino's Vice President of A&R, oversees many of those compilations and is very familiar with copyright issues, including the *Prodigal Son* release. "To be real honest, your rights depend on what kind of contract you sign," he says. "As they say in the industry, 'when you make the deal, you make the deal.' Some superstar artists weren't in a position to make the best deal when they started."

Rhino has issued several albums of early demos including titles from Tom Waits and the David Bowie *Early On* CD. He sees most similarity between the Bowie material and the Springsteen set: "There were a series of early Bowie singles that had come out and we put those on a CD along with five demos. In a sense, because of those unreleased demos, that release was analogous with this one. But so little is out on Springsteen outside of Columbia. Bowie had released other records before on other labels. It was not as remarkable for this Bowie material to come out because he'd released a lot of it at the time (in 1966). With Springsteen, none of this stuff had come out before."

Stewart points out that beyond simple issues of who owns the copyright to early recordings, there are issues of the quality of the music and whether it is of a standard that does justice to the artist. "I haven't heard the Springsteen material," Stewart says, "but I would say I think the Bowie material is *worth* a record: It was worthy and it was good music. And that matters."

HOW DOES *PRODIGAL SON* COMPARE?

For his part Gavin Dare argues that the material on *Prodigal Son* is worthy, even if some of it does consist of publishing demos that Springsteen had no intention of releasing. "They are important tracks and they should be heard," Dare suggests. "They are very good performances. They are not substandard in any way, shape or form."

Within the Springsteen collecting community, opinions differ from those who have heard early advance tapes or bootlegs of *Prodigal Son*. "This is the best stuff Bruce has ever done," said Ken Viola, co-editor of the defunct fanzine *Thunder Road*. "This is absolutely not substandard material, and other than the fragments of songs, which are interesting in their own right, the quality is not sub-standard either." Viola argues that the sonic qualities of *Prodigal Son* make it superior to the CD releases of the first two records: "By its unprocessed immediacy, this is rawer material, and it sounds closer to a master tape than the first two records. He's always been at his best when he's spontaneous, and this is the most spontaneous thing he ever did."

"The settlement did not involve our 41 recordings... Your office can't sell me your house, it's yours."

Viola also cited the sequence of the songs as one of the strong points of the CD: "It puts the material into a real perspective. I was expecting a disjointed demo feel but thematically this follows Bruce from growing up and conflicts with his family to his life in the city. It goes from inner to outer torment."

Other collectors are critical of the sequence. "How did Dare arrange the track listing, by randomly drawing the titles out of a hat?" says Kevin Kinder, administrator of the Backstreets Digest computer bulletin board. "I did a song-by-song listing, placing songs with their era, and the arrangement of the tracks doesn't make any sense to me."

BOX SET BLUES

Bruce is not the only artist to go through court battles over copyright on early songs, and he won't be the last. While the major record companies argue these recordings are exploitation, rabid fans who can't get enough of their favorite music purchase these "early recordings" CDs and store them next to their better known titles. "At times the goals of record companies and artists conflict with the goals of archivists and fans," says Neal Umphred, author of numerous record price guides for *Goldmine* magazine. "Fans want to hear this stuff, but it's all business for the record company. This issue is coming up all the time."

The issue continues to come up with Springsteen because of endless rumors of a possible box set. Bruce is one of the only major rock artists who has not yet released a box, and at this point Bruce has yet to release even a greatest hits collection. If Springsteen were to release a multi-CD box set retrospective, there's little chance he'd pick the material on *Prodigal Son* to include. Much of it is too personal or too undeveloped, or at least that's how Bruce would most likely view it if we are believe what he's said in interviews in the past. And with the infamy these cuts have now gained through the press attention, chances are even slimmer that Bruce would pick these particular songs for a box.

But Springsteen is both a perfectionist and completist. Whether he would ever put "Elouise" on a box set, or whether this minute-and-a-half fragment will go unreleased officially, the choice is important to him. Ownership of songs was the main issue behind the Appel court case: There were several times during that protracted legal battle when Springsteen was willing to settle—when he was even willing, shockingly, to bring back Appel as a manager—as long as he owned his own songs. Bruce went to the mattresses during that court battle and there's no reason to think he won't take the *Prodigal Son* issue as far.

In this instance, though, Springsteen may have a more formidable opponent than Appel. Dare came into this material as part of a business deal—he was not drawn to it for any other artistic reason. Dare says he has financial backing behind him and his legal team is considered to be top notch. All Dare stands to lose is the money he's invested in the tapes and his legal fees: Springsteen could lose control of 41 of his songs. The risk of losing control of those songs is probably more important than money to Springsteen, which is why many observers feel this case may actually be settled out of court. Since Dare's only interest in the album is financial, he might be more inclined to a settlement than, say, Appel was back in 1976.

And if Dare's contract is found to be valid in court, Springsteen's early catalog could be in jeopardy. Dare continues to take orders for the *Prodigal Son* CD and he says he works every day on preparing the marketing effort for the release early next year. Both sides are also busy preparing their court arguments, examining papers and looking for similar cases to cite. The fight has begun, but the fighters still aren't out of their corners. And no matter who is declared the winner in this bout, there's a new chapter in unreleased Springsteen albums: a new piece of history to discuss, debate, and perhaps one day, to listen to.

Is that *real*, baby? Or just a

BRILLIANT DISGUISE

An investigation into counterfeit Bruce collectibles

When most people imagine counterfeiting they think of a Pretty Boy Floyd-type criminal, hunched over a printing press in a basement, knocking off reams of hundred dollar bills. And while that sort of counterfeiting continues throughout the world (and grows in the age of the color Xerox machine), a new breed of counterfeiting is creeping into the collectibles markets, particularly in the record collecting field. We've long been aware of counterfeits in the art world, dating back to the Renaissance, so most collectors buying a Picasso etching would check out both the authenticity and complete history of the work. But this same logic does not always occur to today's record collector, which is why the number of bogus items on the market is increasing.

By Charles R. Cross

Another reason for the increase is the sheer dollars involved. Collectible records are worth considerably more than they were two decades ago, boosted both by inflation and an increasing need to remember and collect pieces of the past. Records, CDs and music memorabilia are a big business today with an overall estimated market many million dollars strong. Music memorabilia collecting has been covered in *Forbes* and *Rolling Stone*, and this increased media scrutiny has helped expand the market further. And with competition from the Hard Rock Cafe, the Rock 'n' Roll Hall of Fame, and a growing number of private collectors, the prices of many rock collectibles continue to skyrocket.

As the market for music memorabilia has grown, so have the number of counterfeit items. Fakes are not new in the record collecting field: There are thousands of counterfeits of Elvis Presley's first singles on the Sun label, far more counterfeit copies than there ever were original pressings. These counterfeits have gained so much notoriety that a recent sale through a major auction house included several of these *counterfeit* 45s. Usually counterfeits are the last thing an established auction house would want in their sale, but these 45s were clearly marked as counterfeits. Though they didn't command the kind of prices that the real 45s do, they still sold for several hundreds of dollars. Within the music memorabilia market, there may even be a place for collecting counterfeits as a genre. Whether it's *Prodigal Son* CDs or Sun 45s, notoriety accounts for much with music fans.

Within the Springsteen world, most collectors have never encountered a counterfeit item and many never will. But there are a growing number of bogus Bruce items in the marketplace and though they still only represent a very small percentage of the market, all collectors should be aware and cautious. The vast majority of record dealers are legitimate and deal in authentic items, but there are crooks out there and there are dealers who are honest but ignorant of the authenticity of the items they sell.

COUNTERFEIT OR BOOTLEG?

To understand counterfeiting one must first draw a distinction between a counterfeit album and a bootleg release. A bootleg is a record or CD that is released without the authority of the artist, usually made from a concert or studio recording that has not yet been issued officially. *Live at the Roxy* would be an ideal example of a Springsteen bootleg: There is no official Columbia release of this show (at least not yet), only numerous bootleg issues, all of which clearly look like bootlegs. This record was produced without Springsteen's permission (even though he starts off the show by saying "Bootleggers roll your tapes"), and it has circulated through the black market distribution system.

Even determining if something is a bootleg or not can get confusing because sometimes bootleggers try to make their bootlegs look like official items. An example of this would be the *Tunnel of Love Express Tour* CD, a Japanese bootleg. The bootleggers copied the same typeface used on the album itself and have made the CD look official. In this instance, however, the bootleggers did not put a fake CBS logo on the item, making it clear to most collectors that it was indeed a bootleg.

A counterfeit—as opposed to a bootleg—is a *copy* of an official release or an item done intentionally to *deceive* the buyer into thinking it is an official release. Within the general category of counterfeits there are several different kinds of fakes: fake records, fake memorabilia, and forged documents. With most major musical groups, counterfeit LPs and CDs represent the largest number of fake items, though since most pieces of memorabilia sell for more than one CD, it is in the field of forged documents and faked posters that most collectors lose the most money. We'll examine each category individually, starting with the cassettes, LPs and CDs that are most common.

A CBS GREATEST HITS CD?

The perfect example of a Springsteen counterfeit is the recent CD release of the *As Requested Around the World* album. This album was released as a promo in 1981 and a few thousand copies were

given out to radio stations to promote play of Springsteen's back catalog. This single LP collection was essentially a greatest hits release by an artist who has yet to have a greatest hits album. It featured an attractive full color cover, and from the instant it was issued it has been a popular item with collectors even though it contains no non-LP tracks.

As Requested Around the World was issued in 1981 and never has been pressed on compact disc. Sony would have no reason to repress a promotional item from 15 years ago, unless they were promoting back catalog. About a year ago it seems, some enterprising pirates decided it would make a nice release on compact disc so they manufactured a CD release of the promo and duplicated the album cover exactly. Unfortunately, as is the case with most counterfeits, the quality of this item is inferior. The bootleggers didn't have access to digital tapes, so they used the vinyl record to master the CD complete with surface noise, pops and feedback. The *As Requested* disc is a counterfeit rather than a bootleg since the attempt was to *copy and deceive* the consumer into thinking this CD release is an official CBS product. Most fans haven't fallen for it: the quality of the cover is poor, and the CD doesn't look up to usual CBS standards. In this instance the price of the counterfeit CD is small (selling in New York City stores for around $20) so even if you bought this item thinking it was an official release, you probably aren't going to shoot yourself if you find out it's fake.

By far the vast number of counterfeiters specialize in knocking off commercially available CDs, tapes and records. Their goal is to duplicate material that is released by other record companies, thus avoiding paying the royalties to the artists. Since these counterfeits must compete with official releases, they will most likely be cheaper than the regular label release. One of the key ways to identify counterfeit cassettes or CDs, law enforcement officials say, is to look at the price: If it's a brand new cassette of *Born in the USA* and it's selling for $4, then it might not be official.

The record industry and the musicians who are deprived of their copyright fees are losing millions, perhaps billions, to counterfeiting according to the Record Industry Association of America (RIAA). The counterfeiting industry thrives because enterprising duplicators can buy one legitimate copy and then make hundreds or thousands of cheap, illegal copies. Most counterfeit cassettes sold in the U.S. are of rap or country artists; though there probably are some counterfeit Springsteen cassette or CD releases in circulation, they are not common.

In the fall 1993 issue of *Gray Areas* magazine, Steven D'Onofrio, Director of the Anti-Piracy Unit of the RIAA, explained some of the differences between bootlegs, pirates and counterfeits, all of which he puts under the general category "piracy." D'Onofrio says we must first differentiate between a pirate and a counterfeit. "One [category] is counterfeiting, which is the duplication or the subsequent sale of recordings that have been released legitimately by the sound recording owner, or the record company," he told the magazine. "It copies the artwork, the packaging, the trademark, the graphics. They try and deceive the consumer into believing it is identical to what was released ...."

A pirate, according to D'Onofrio, is a copy of a legitimately released recording where the cover and artwork isn't reproduced exactly. An example would be a greatest hits collection when one has not been released by the legitimate record company (*As Requested*, since it was a copy of an item that was released even if it was only released promotionally, is a counterfeit and not a pirate).

The third category D'Onofrio lists under the umbrella of piracy is bootlegging, which entails live recordings or studio demos. Within the Springsteen field, there are hundreds of different bootleg titles and though they may deprive the record company and Springsteen of their legally-due royalties, most collectors who buy bootlegs do so willingly and are usually not deceived that they are buying official product. To further complicate the matter of bootlegs, there are different copyright laws within different nations making some albums legal in one country but a bootleg in another.

A Born to Run *pirate from the Far East: note the "First Records" logo and shoddy paste-up job.*

But again, no matter how large the problem may be with Springsteen bootlegs (and Bruce's management would no doubt argue that it is large), most collectors who buy bootlegs aren't thinking they are buying legitimate releases. Even D'Onofrio admits that bootlegging is only a small concern for his association since the numbers of bootlegs pale in comparison to the huge numbers of counterfeits. "We only use a small portion of our resources in fighting anything but the cassette counterfeit problem," he said.

D'Onofrio says that the RIAA alone stopped the manufacture of over 70 million cassettes last year through raids, court actions, or seizures of manufacturing facilities. His office brought a total of 972 cases out in 1992, down from the last few years where the number of cases has averaged over 1200. In contrast, bootleg seizures for the RIAA in 1992 only accounted for 16,213 CDs taken, only a small percentage of the total number of counterfeit cassettes pursued. "There are those that will make arguments in terms of bootlegging, as to whether it does displace sales or not, but really what you are talking about in terms of priorities, from our standpoint, is what the record companies are hurt the most by," D'Onofrio told *Gray Areas*. "Clearly counterfeiting is the biggest problem."

One can usually tell a counterfeit by the poor sound quality or the inferior packaging where the printing may not be perfect. D'Onofrio says that counterfeit cassettes frequently don't have the standard plastic case of the label it is released on. He says that shrink wrapping is usually not of the correct style or color and that little things like type being crooked are frequent giveaways. The RIAA fights these cassette counterfeits by tracking down street vendors, pursuing manufacturers and by holding spot raids at swap meets and occasional record conventions.

Though counterfeit cassettes remain a problem for the RIAA, for most Springsteen collectors they aren't a problem: As long as you're buying your recordings through a legitimate retail store—and not buying them at a swap meet or from a street vendor—chances are very good you'll be buying a legitimate recording.

ANOTHER GRAY AREA

While counterfeiting Springsteen recordings is not a huge problem in the U.S., it is a big industry overseas, particularly in the Far East. These records are usually better described as pirates: the graphics rarely match the official albums and the people making them release the albums on their own labels and don't copy the CBS/Sony logo in some cases. There seem to be two eras of counterfeiting in the Far East: The '70s when vinyl was the big format and the problem was small enough that it almost seemed like a novelty, and the '80s and '90s when the Far East labels became a huge business that no longer looked so innocent.

In the vinyl days, some U.S. record collectors actually sought out pirate records because of the unusual graphics. There are about 100 different pirate Springsteen releases that came out on vinyl in the '80s from Taiwan, Korea, Thailand and mainland China. One example would be a Taiwanese pressing of *The River* from 1982 that featured one of the two albums, had a sleeve that was an awful gray halftone, and had a cover plug that said "Include [sic] hit 'Hungry Heart.'" Many collectors value these pirate pressings because the misspellings alone provide great amusement and the lyric sheets are hilarious. Though these releases are technically counterfeits, collectors actually seek them out because of their rarity, all the while knowing that they are not legitimate pressings.

With the switch from vinyl to cassette and CD manufacturing, the number of Far East pirate pressings has grown tremendously and their collector's value has diminished as a result. While some collectors may value a Far East cassette knock-off because Bruce's name is misspelled, the inferior quality of these releases make them little more than novelties.

CDs are becoming a bigger part of the market, even in the traditionally cheap Far East, and a handful of actual pirate Springsteen CDs are known to exist. Most of these releases are knock-offs of the *Live* record, repackaged to look like bootlegs, ironically. One example of this would be the title *Born to Run* on the Alive record label (country of origin unknown). This pirate release uses different graphics from the official *Live* album but the music on the CD is copied from that official release (and is poorer quality despite the digital source). Many collectors report that they purchased this CD thinking it was a bootleg and then found out it was a pirate (which makes it hard to complain when you're seeking out bootlegged material in the first place). A complete list with detailed descriptions of all known pirate CDs appears in *You Better Not Touch, Volume Two*, out this July from Backstreet Records.

Another example of this type of product in the Springsteen world is the CD release of the *Ao Vivo* album from Brazil. Like *As Requested*, this record was originally issued as a promo and includes ten selected cuts, a mini-greatest hits record if you will. It was first issued on vinyl in Brazil in 1988, and obviously there were only a small number pressed since the number of radio stations in Brazil is not

huge. Again, no CD release was ever talked about. But three years later CD copies showed up throughout Europe, looking like official CBS Brazil items. Without confirmation from CBS Brazil, it would be impossible to make a final determination on this item, but chances appear to be high that the item has been counterfeited. Why would CBS Brazil be issuing a promo greatest hits on CD and why would thousands of them show up in Europe? Many collectors were duped by this item and paid high prices trying to track down what they thought was a rare promo issue of this album. In most likelihood, *Ao Vivo* is a counterfeit and is worthless unless you're so desperate to get a greatest hits CD you're willing to buy an inferior pirate. (There are several official promo "greatest hits" CD releases, including the Japanese *Future of Rock 'n' Roll* and the Canadian greatest hits CD, but both of these are very rare and expensive).

FAKE ACETATES

With the exception of *Ao Vivo* and *As Requested*, there are no other Springsteen counterfeit CDs that are commonly known. There are a few vinyl items from the late '80s that are questionable however, including several of the promotional radio show interview discs. These interviews were supposed to have been pressed up in quantities of less than 300 and when they first hit the market, prices were high for them. But soon there were numerous copies on the market and rumor was some of these were knocked-off.

Acetates have been a bigger problem than vinyl or CD pirates. In the late '80s there were a rash of counterfeit Springsteen acetates that came on the collector's market, usually handled by dealers in either upstate New York or in North Carolina. These acetates were usually billed as alternative versions of songs from *Born in the USA*, when in fact the actual recording was simply the same song on the album but sped up or slowed down in the transfer process. The counterfeiters thought most collectors would never bother to play their counterfeits and unfortunately they were right and some collectors were taken. Most of these acetates sold for $200, which is too good a bargain for an ultra rare acetate and the price alone should have been a tip-off to most collectors. The labels on these particular acetates had been typed in with a very bad manual typewriter and the titles weren't always correct. It's possible that someone could misspell Springsteen's name on an official acetate (particularly early in his career) but it is not probable.

Acetate-making machines are common and easy to get access too: Most Make-Your-Own-Record stores have them available. For $15 you can make your own acetate and obviously you could easily

Another Far East pirate with different logo and amusing type: "Include Hit Single 'Hungry Heart'"

make a counterfeit acetate of a Springsteen song. That's why the finished quality of acetates should be closely examined: A real acetate mastering plant would use far superior product than a counterfeiter might have access to. Also, a real acetate will sound even better than a CD; at least it should sound warmer and closer. Acetates do get damaged when you play them frequently, which is another reason some collectors might buy them and not play them, but it's a good idea to play an acetate at least once unless you are buying from someone you trust.

Even though counterfeit acetates are easy to make, it is harder for counterfeiters to reproduce the right label and logo. There were a couple of counterfeit acetates around a few years back to songs from *The River*. These acetates were a dead giveaway to anyone who knew anything about Springsteen acetates since they had CBS labels on them. Springsteen's *River* album was not mastered at CBS studios and so the real acetates actually have the label of a different record company on them. Many counterfeiters might not have known this, so when you see a *River* acetate on CBS (in the U.S.) think twice (there are some *River* acetates that are on CBS from overseas and a couple of singles in the U.S.). Acetates are extremely rare and truly only a handful should exist of any title. You should only be able to find these from dealers who specialize in high end Springsteen items or who deal in many acetates by other artists too.

Be particularly wary of rare vinyl pressings from overseas unless you are positive that the country the item is from really did release what you are buying. There is an advance promo for *Born in the USA* that was commonly sold in Italy; it was billed as a promo, but in fact this item was a cheesy homemade counterfeit. With many overseas countries it's hard to tell if an item is official or not: How many U.S. collectors have any idea what CBS Yugoslavia might be pressing? Again, the rule here is trust the person you are buying from and inspect the merchandise closely.

SIGNED, SEALED AND DECEIVED

Springsteen autographs have also become a bigger business over the past several years and the prices have risen accordingly. Bruce just simply doesn't sign as many autographs as he used to (he's never that close to fans unless he's touring), and many more autograph collectors—who might not necessarily be Springsteen fans—seek out Bruce's signature. But as Springsteen's autograph has become more valuable, the number of fake Springsteen autographs on the market has

© 1975 CBS Inc./℗1975 CBS Inc./Manufactured by Columbia Records/CBS Inc./51 W. 52 St., New York, N.Y./℗"Columbia" ® Marcas Reg

†Appears courtesy of Arista Records
*Appears courtesy of Epic Records
Engineered by Jimmy Iovine

THE HIEST

PRODUCED BY BRUCE SPRINGSTEEN, JON LANDAU, AND MIKE APPEL
Bruce Springsteen: vocals
Roy Bittan: piano
Richard Davis: bass
†Randy Brecker: trumpet

BORN TO RUN

PRODUCED BY BRUCE SPRINGSTEEN, AND MIKE APPEL
Bruce Springsteen: guitar, vocals
Garry Tallent: bass guitar
Ernest "Boom" Carter: drums
*David Sancious: keyboards
Danny Federici: organ
Clarence Clemons: saxophone

BORN TO RUN

In the day we sweat it out in the streets
of a runaway American dream
At night we ride through mansions of
glory in suicide machines
Sprung from cages out on Highway 9
Chrome wheeled, fuel injected
And steppin' out over the line
Baby this town rips the bones from your back
It's a death trap, it's a suicide rap
We gotta get out while we're young
'Cause tramps like us, baby we were born to run

Wendy, let me in, I wanna be your friend
I want to guard your dreams and visions
Just wrap your legs 'round these velvet rims
And strap your hands across my engines
Together we could break this trap
We'll run till we drop, baby we'll never go
back
Will you walk with me out on the wire
'Cause baby I'm just a scared and lonely rider
But I gotta know how it feels
I want to know if your love is wild
Girl I want to know if love is real

Beyond the Palace hemi-powered drones
scream down the boulevard
The girl comb their hair in rear-view mirrors
And the boys try to look so hard
The amusement park rises bold and stark
Kids are huddled on the beach in a mist
I wanna die with you out on the streets tonight
In an explosion of fire

The highways jammed with broken heroes
On a last chance power drive
Everybody's out on the run tonight
But there's no place left to hide
Together, Wendy, we can live with the sadness
I'll love you with all the madness in my soul
Someday girl, I don't know when,
we're gonna get to that place
Where we really want to go
And we'll walk in the sun
But till then tramps like us
Baby we were born to run

3-10209
Columbia

TOP TEN REA

1. No one in Springsteen's management at the time or within CBS says the idea of a picture sleeve was even considered, much less produced. Mike Appel, Springsteen's manager until 1976, says there's no chance such a sleeve could have been produced without his knowledge, and he knew nothing about it. He says Springsteen was having such a hard time getting any money out of CBS that he was literally begging for $10,000 tour support, so the idea of CBS throwing money away on a sleeve is unimaginable to Appel. Bruce's former A&R person at CBS says no sleeve was produced and that it was never even considered.

2. Other proofs and proof sheets from Springsteen's released albums and picture sleeves all include full crop marks on all pieces of art. The minor crop marks on the large proof would not be enough marking to help a printer properly cut these to size. All proofs from this era (even those by other artists), come with complete crop marks and in most cases small color keys on the edges. Even if the artwork were black and white, a color key would be included (even on a proof) to judge the quality of the inking of the item.

3. The printing quality of the photographs indicate that these sleeves were made off a second generation copy of the cover photograph, and not an original print. The original print to the album cover would have had to be available to the CBS art department at this point and it makes no sense whatsoever that a designer would use anything else. A sleeve made with the original artwork would be much clearer. There are marks on Bruce's guitar that are apparent in all first generation copies of this photo but cannot be seen on any of these sleeves. Even the photo of Bruce with the guitar and sneakers is not a first generation copy.

4. If a mistake were made on the spelling of "The Heist," that proof would have been destroyed and a new one made. No one in the record company in early 1975 was thinking about future collectibles and would have bothered to save an error. In modern times, perhaps, but not in early 1975. The very fact that there are four different cover slicks that were found leads one to be suspicious: Having four makes the price that can be asked considerably higher. If a counterfeiter were going to go to the effort produce one forgery, logic would suggest that producing a few more (as a set)

ASONS THE BTR SLEEVES ARE FAKE:

would mean the fake item could sell for a higher price. And anyone who was gullible enough to buy one would most certainly buy the whole set.

5. "The Heist" was used as a song title for the script cover release of *Born to Run*, issued in April of 1975. By the time a single was even seriously considered, and a B-side was in fact selected, that song was called "Meeting Across the River." It is not possible that a legitimate 45 issue of "Born to Run" could have been produced with a B-side titled "The Heist" since the song was renamed months prior to any talk of a single.

6. The type on these proofs is the most obvious sign of a forgery. The type on "Born to Run" and "Bruce Springsteen" is not from the same font or typesetting machine that the type for "b/w The Heist" is from. This makes no sense from a design or production standpoint: If this was all produced together at the same time, the type would match. The "S"s are not the same and the type used for "The Heist" is not as extended. The type used for "Bruce Springsteen" and "Born to Run" was done on an advertising typography machine that produces every character individually. This is the same machine used on all the type on the album. However, the type for "The Heist" is not from this machine and uses a different font. The "Heist" type may even be from a typeface that itself was not available in 1975, which if it is the case, is a dead giveaway.

7. The reproduction quality— the ink coverage—on these proofs is not consistent with other proofs from the time. These proofs appear to be quick-printed while the process usually used for proofing is short run offset printing: Proofs should look as good or better than the finished product. In this case, these proofs look no where near as good as a finished product, suggesting they were not done within CBS's art department. In 1975 CBS was the largest record label in the world. CBS's art department had access to the best printers, typesetters and photo processors in New York. There is no reason to think, for a second, given their budget, that CBS would have had anything done cheaply or in a substandard way.

8. The "p" in a circle, the publishing symbol, and the CBS logo are very poorly reproduced on all four proofs. These items would have been part of the standard typesetting font that CBS used for all their proofs. In other words, they would have been special characters that a record company would have already incorporated into their typesetting machines (or the machines of the vendors that they used). There is no reason for these logos not to be reproduced clearly and they simply would have not been acceptable to the brass at CBS: Above all else, the CBS logo must be clear on their product. But if this proof were typeset by a typesetting firm that was not employed by CBS (say a machine used by a counterfeiter several years later), these characters would be hard to reproduce. As that these two characters are the *only ones* on the entire piece that are blurred, one assumes the type was set on a machine not normally used by CBS. The fact that these are the only characters that are blurred indicates, above any of the other type considerations, that there is a high likelihood this item was done outside of CBS's art department.

9. The paper these proofs are on is too bright and clean to be from 1975. Even if the proofs had been in a dark room during the past 19 years, they would have shown more age and lost the brilliance they have now. Most record company materials are not normally printed on acid free paper and over two decades acid leaks from paper and makes it lose whiteness. This paper does not look more than a decade old.

10. The lyrics to "Born to Run" reproduced on the back of the sleeves is slightly out of focus in the last verse on the line that starts "Someday, girl." This is the same on all the proofs. If the type were set from a typesetting machine, this would not be possible. This blurry effect is highly consistent with the possibility this type was photo-stated from another source (maybe the *Born to Run* songbook). There's no logical reason this type would be blurry on all four proofs unless these were done from stats of other material. CBS would not put together a sleeve from stats of other material (even for a proof). However, if someone were attempting to fake these documents, they would most likely stat other material and paste all that material up and then have that printed.—*Charles R. Cross*

risen too. Bruce is in good company here as the number of fake Beatles autographs compared to real ones is disproportionate and has caused something of a scandal in the Beatles world. The reason there aren't many bogus Huey Lewis autographs around is that even an authentic one wouldn't be worth much money and would be hard to sell, but with a Springsteen autograph you guarantee yourself a quick sale, which is what most counterfeiters want. It used to be that only fans of Springsteen would have his autograph, but now with the whole business of autograph stores, it has turned into a business with a secondary market. There was the recent scandal with an autograph dealer and President Clinton.

A fake autograph would qualify as a forgery and there are numerous fakes out there. Many dealers simply don't know what Springsteen's autograph looks like so they may be even more ignorant than the buyers. Springsteen made the mistake of sticking his signature on the back of the "Janey Don't You Lose Heart" 45 from Japan and inside the *Live* album. If you do buy a Springsteen autograph, compare it to these two signatures: If it looks exactly the same then some counterfeiter has simply traced Bruce's signature from one of these records onto a different item. "When the counterfeiters have an example," says Ed Kosinski, a New York-based collector and dealer, "it's a lot easier for them to sit there and practice. And remember, if it's real it should be priced accordingly. If someone offers you a signed album cover for $50, it's not going to be real in most instances." Most legitimate autograph dealers sell Springsteen autographs with prices starting at $100 for the signature plus the value of the item.

There are many dealers who specialize in autographs, but many of those dealers don't know much about rock music or Bruce Springsteen. Most collectors would do better to look for dealers who know the rock collecting field, says Kosinski and know Springsteen in particular, an idea that's echoed by others. "You've got to count on the reputation and the opinion of the person who is selling the autograph," says Billy Smith, co-founder of the Asbury Park Rock 'n' Roll Museum, and now head of Walls of Fame, a Pennsylvania store that specializes in autographs and sports memorabilia. "I'd suggest only dealing with a seller who offers a guarantee: If they don't have a guarantee then you probably don't want to take the chance in the first place."

Any autograph should come with a story as to how it was obtained, and the story should make sense. There are Springsteen collectors who argue that autographs are only valuable if you obtain them personally, but that is hard for those living in areas not in the normal touring schedule. Bruce himself is also savvy to the market for his autograph and now frequently says he'll only sign material if it comes with a salutation, ("To Mark") which diminishes the value of the autograph for dealers, though it increases the sentimental value for fans. Most serious high end collectors don't value autographs themselves unless they are on an extremely rare or valuable item (like a script cover). One recent incident this year helped to sour Springsteen on giving autographs in general: He was hassled at a club by someone who worked there to sign an instrument; two weeks later that instrument was up for sale from one of the auction houses. In an ideal world, autographs would have no value except to those who obtained them in the first place and their value should be emotional and sentimental, not monetary.

Autographs from the E Street Band have always been easier to come by in the past than those from Springsteen, since the band has been much more accessible on tour (with the exception of the Phantom Dan Federici). But with Springsteen's split from the band, the value of items signed by *both* Bruce and the band have inflated since these would be virtually impossible to collect now. The signatures from the other band members also help authenticate the item itself: A counterfeiter might consider trying to fake Bruce's signature, but chances are most forgers aren't going to be familiar with the signatures of the band members. At the top of the collecting scale these days would be items signed by Springsteen and the E Street Band when it included Steve Van Zandt or David Sancious.

Springsteen's handwriting has changed dramatically over the years: It has become harder and harder to read and his signature has become more smeared and abbreviated. A knowledgeable dealer can look at a real Springsteen autograph and tell you the year it was signed. Following this premise, if a dealer has a signed *Human Touch* picture disc but the autograph looks like Bruce's from 1981, it could be fake.

A Springsteen autograph on a piece of paper does not interest most serious Springsteen collectors, while a signed *Darkness* picture disc will excite everyone. The rarity of the item increases the value of the autograph. If it's a one-of-a-kind item, a copy of the Holland single to "Point Blank," and it's also signed by Bruce, the value would be astronomical.

HANDWRITTEN LYRICS

While most high-end collectors shun something as simple as an autograph on a slip of paper, the market for handwritten lyrics has skyrocketed recently and continues to climb. And even within this holy grail of collectibles, there have been a few forgeries that have sprung up recently. "In the last year I've seen an increase in counterfeits and that's because of the prices," says collector Kosinski. "Springsteen lyrics and personal memorabilia are equaling that of Hendrix and the Beatles. Springsteen handwritten lyrics are selling for thousands of dollars, and as the market for them has increased over the past few years, so has the number of counterfeits." Logic dictates that there are only a few handwritten lyrics that ever make it on the market. These items would include Springsteen's first working draft to a song, and many times these lyrics include lines not used in the finished tune. They represent a chance to examine Springsteen's creative process and they are one of the most sought after collectibles because, unlike a demo tape, they can be displayed on a wall. Bruce has kept most of his lyrics over the years, but through a few highly publicized battles with former employees, some of his lyrics have found their way to the collector's market.

Kosinski cites one dealer who recently has been trying to sell a handful of lyrics that span several albums, a find that in itself raises some questions. Though the lyrics are from dramatically different time periods, Kosinski notes, the writing appears to be the same on all the lyrics. Kosinski questions these lyrics since Springsteen's lyrics from 1975 are dramatically different than his lyrics to 1988 songs. "A handwritten lyric is a working manuscript," he says. "It's something that Springsteen would work in his home, in the studio. It's a rough version of a song. There wouldn't be a finished version of the song. It wouldn't be perfect. It should have stuff crossed out and the lyrics should be different than the ones he sings." Kosinski cites an example of a handwritten lyric that included several "yeahs," things that Springsteen might sing in concert but that he would never haven written in his first draft of a tune.

Billy Smith says that forged lyrics represent a very, very small percentage of the market and that collectors can protect themselves by dealing with legitimate dealers. "Buying from reputable dealers is the first step," Smith says. "Then if you question something at all, there should be answers. The problem is that a few collectors bought a bunch of this questionable stuff and it continues to circulate." Kosinski echoes the same theory: much of the counterfeit Springsteen material on the market was produced in the late '80s and has continued to recycle itself through the collector's market.

"Sometimes it's the same stuff coming around again and again," Kosinski says. "You might see a counterfeit item sell several times in a year. The reason is that people buy it and then realize it's bogus. But they can always find a buyer to sell it

again because they'll give somebody a good deal. In reality they are getting something that's totally worthless."

AUCTION VS. PRIVATE DEALERS

Many collectors live under the false premise that every item put up for auction through the large auction houses, like Sotheby's or Christie's, is legitimate. But collectors and dealers note that while you might be better off with an auction house, there are numerous examples of items being sold through those avenues that are of questionable authenticity. The auction houses themselves make an attempt to determine authenticity but when it comes to something as particular as Bruce Springsteen lyrics, they usually don't have experts on staff. The auction houses all run disclaimers saying they take no responsibility for the authenticity of the items listed in their catalogs.

"In the last year some Springsteen counterfeit stuff has been squeaking into auctions," says Kosinski, who follows these auctions closely. "The auction houses have a 'buyer beware' policy. If you buy something in an auction, you better know something about what you're buying.

"Most auction houses are very good when it comes to authenticating stuff," continues Kosinski. "They have people working for them doing that. But they have the general policy of buyer beware, so you better get an expert opinion separate from the auction house."

Smith says that the number of fake Springsteen items sold in auction houses is low, but even an auction house does not provide a money-back guarantee. "Most of the auction houses are good about the stuff they carry," Smith says. "But I have seen questionable stuff up for auction. It's particularly a problem these days in the sports memorabilia field and there have been several scandals. What you want most is a guarantee, and you can't get that through most auction houses."

Kosinski says that there are many more collectors these days who are looking for high-end Springsteen collectibles and some of them are not long time fans and are less experienced with Bruce's writing. "There's a lot of people who are collecting manuscripts in general, who don't collect Springsteen specifically but they collect a whole selection of artists including him," he says. "They are starting to buy Springsteen and Dylan, whatever manuscripts are out there and these buyers aren't as knowledgeable as the normal Springsteen fan. There used to be this small collectors field for Springsteen. Now, there's new collectors popping up all the time and bidding at the auction houses."

WHEN IS A POSTER AUTHENTIC?

While lyrics represent the highest tier of the collectible market, most controversy in the Springsteen field over the past several years has centered around a handful of rare Springsteen posters and a couple of other printed materials. With early concert posters, it is extremely hard to authenticate the poster itself unless you happened to be at the show and saw the poster up on telephone poles. Bruce posters have been forged over the years, starting back in 1975 when the original promotional poster to *Born to Run*, with the shot of Bruce standing on the stairs, was counterfeited. Most collectors who own this poster probably own the forgery: There are thousands more copies of the forgery than of the original poster (On this poster you can tell the forged copy because the reproduction of the album covers at the bottom of the poster are blurry. A detailed description of this problem is covered in the first Backstreet Records Video Poster Collection, still available for $25 through *Backstreets*).

One classic counterfeit poster is the one from Bruce's legendary Capital Theatre shows in 1978. The poster features a drawing by Arlen Schumer, a frequent contributor to *Backstreets*. Schumer prepared all the art for the marquee and the program but says there was no poster that was produced for this gig. Remember the logic factor here: Do you think there really needed to be a poster advertising a Bruce Springsteen show in New Jersey at a tiny theater in 1978? Obviously not, and promoters are generally not the type to spend money they don't need to. Schumer says the poster-makers appear to have taken his program artwork and blown it up to poster size. The poster is still attractive and it might be something that many fans would want to put up on the wall. But as for being an officially issued collectible, think again.

If you did buy the counterfeit *Born to Run* poster or the Capitol Theater poster, you probably didn't spend much money and even a counterfeit poster might look nice on your wall. But the real problem with forged posters comes from the expensive early posters that sell for hundreds of dollars. Both Smith and Kosinski says you have to trust the dealer you're buying from, and you have to examine the poster closely.

"Remember that posters age," says Kosinski. "If the poster doesn't look like it's 20 years old, it's not. Use common sense. Look in your closet at a newspaper from 1968 and it looks old. It should be the same for a poster."

"I've been collecting for 20 years and over that time I've seen numerous posters, handbills and other items that were questionable," says Smith. "Most of them seemed to come out around 1985 when we first opened the Asbury Park Rock 'n' Roll Museum. There are some early items that you couldn't ever authenticate for sure, but they just don't look right to me."

There's much debate in the collector's field over a series of early promotional items concerning the Bruce Springsteen Band and the Student Prince. These include plastic swizzle sticks that are embossed "Home of the Bruce Springsteen Band," napkins with the same slogan, and paper stand-ups for displays on tables. Smith says he has never been able to authenticate that these items existed and because of the number of them that continue to show up, he questions them.

One dealer who was carrying these items argues that someone found a whole storeroom full of these a few years back. This might be the case and the items might be authentic. But if they were fakes, they would be very easy fakes to manufacture. And even if these particular items are legitimate (which probably could only be confirmed by Springsteen himself and he

The infamous labels to the Castiles single

might not remember), once a store room supply is found, the price on these should be dirt cheap. Such an item might have existed, but if they were counterfeited and the counterfeiter did a good job of duplicating them, then the originals are also cheapened.

Kosinski notes that with early items like this, "it's impossible to authenticate such an item. It's your opinion versus someone else's. But when you're buying rare and valuable collectibles, get the opinion of the person you trust the most, and usually that isn't the person selling the questionable stuff."

One of Smith's specialties is early posters. While he says he himself doesn't know the answer on every poster, he does know what to look for. "When you're looking at a poster you should check out the overall appearance and if it's supposed to be from 1969 it shouldn't look brand new," he says. "If it looks too new it probably is. If it's a record company poster or a promotional item, check out the logo and make sure that the logo is authentic and clean. A record company would not put out a promotional item where their logo looked sloppy. Double check the dates of any poster: Look in the *Backstreets* book and make sure the show actually happened. Make sure the price and the item seem logical."

Smith says most people miss the simplest things: "I was recently offered a 1965 Rolling Stones poster that had a picture of the band on it and the picture had Ron Wood in the band. He wasn't in the band then. If it's a Bruce poster and it's from 1976 or before, he'd better have a beard."

INFAMOUS 'BORN TO RUN' 45

Both Smith and Kosinski say that counterfeiters are getting more and more sophisticated as the prices for Springsteen collectibles continue to rise. They both note one of the most infamous examples of a questionable item: a picture sleeve to the "Born to Run" single in the U.S. This 45 was originally released in 1975 and did not have a picture sleeve in the U.S. But several years ago, one collector says he found a couple of different uncut cover slicks to this 45, printed copies of the sleeve before it was issued. If these were indeed authentic, they would be among the most valuable Springsteen items, and they would interest practically every collector since no one was previously able to buy these collectibles.

Several copies of these sleeves have sold over the past few years and usually for unbelievably high prices. But both Kosinski and Smith feel these sleeves are not authentic. The sleeves themselves have several discrepancies that lead one to wonder about their authenticity. If these sleeves are fake, they were not easy or cheap to make but they were probably far cheaper than the prices they were sold for on the collector's market.

Smith cites another example of an item mired in controversy: labels to the original Castiles single. This is another item that was never thought to exist but one day this particular collector—the same collector who found the "Born to Run" cover slicks—said he located them, in fact had found two versions.

"I was offered the labels and I had the single so I was interested," says Smith. "I called up Tex Vinyard (manager of the Castiles) who came down to our Museum and looked at them and laughed. Here's an example of how if anyone would know if these things existed, Tex would. He said they hardly had enough money to press up the acetates much less to make labels for the singles. He had a big kick out of it. But numerous collectors have bought these items over the years.

"The Castiles labels also are an indication about how creative a counterfeiter can be," continues Smith. "They took an old Selsom Records label, changed the type on it, and reproduced the label exactly as it would have been if it had existed. Then they manufactured some fake Vinyard labels, a label that never existed. If someone would go to such an elaborate effort for a simple label, you can understand how this could be a problem."

Despite Vinyard's denial that the single label exists, the particular dealer who found these labels still argues that Vinyard was wrong and that his memory had lapsed. This is possible: Sometimes items do get manufactured without everyone involved in a band being informed. But one still must ask whether the item makes sense in the first place, whether it sounds like a product that would be logical.

THE SOLUTION?

If these horror stories scare you, don't be too worried: Chances are most collectors will never encounter any fake "Born to Run" sleeves. Even within the high end of the market, the vast majority of items are authentic. "There are only a very, very few items like this," argues Smith. "If you stay clear of the ones that most dealers know about, you'll be okay." Smith and other dealers say the fake stuff does affect the value of the market but it also makes authentic posters all that more valuable, when they are clearly authentic. As information gets around about the items that are questionable, Smith argues, they can be eliminated from the market.

"I want this stuff gone more than anyone," Smith says. "I'm sick of talking about it and I'm sick of seeing people buy it rather than authentic items." Unlike the field of counterfeit cassettes, there is no RIAA that goes out and attempts to stop people from forging handwritten lyrics. Awareness can only come from the community of collectors themselves.

As knowledge about counterfeits increases within the Springsteen field, Kosinski argues, collectors will know what items are questionable and they will avoid dealers who carry any questionable items. "I think the reason don't know about some of this stuff, is that people have just started collecting on that higher level of memorabilia, and that's why they're not as knowledgeable. It takes time. It's more common to see counterfeit Beatles than Bruce Springsteen, but that's because there are more Beatles collectors so the market is bigger. With Springsteen, it's pretty easy to see the fake stuff."

Kosinski and Smith both suggest that collectors contact major dealers and get an opinion if they are seriously considering an item. Smith, Badlands in the U.K., and Backstreet Records all offer to appraise collectibles for a small consulting fee. "Collectors should consult with experts," says Kosinski. "Don't be afraid to pay a few bucks to get other opinions. So it costs a little bit of money to get it appraised—that's better than buying something that's worthless."

Smith does warn collectors that even the opinion of experts is only as good as the knowledge of those experts, and with rare collectibles it is hard to answer concerns on every item. "There is no definitive answer in most cases, it's just my opinion. Remember that authenticity is always a matter of opinion. But it's better to make a decision having an expert opinion rather than your own opinion if you're not familiar with this field."

Kosinski says the most important things are dealer reputation, the look of the item itself, and the price: "Most reputable dealers will always sell their material with a money-back guarantee," he says. "If someone is selling a lyric too cheap, you better think twice, particularly if it's a dealer you don't know and trust. John Lennon's original lyric to 'A Day in the Life' sold two years ago for $90,000 in a Sotheby's auction. So how much can Springsteen's handwritten lyrics to 'She's the One' be worth? Lyrics to 'My Hometown' shouldn't exist for $500. That's ridiculous."

BRILLIANT DISGUISE

Whether it be counterfeit CDs from Indonesia or counterfeit labels to a never-before-heard-of single to "Mary Queen of Arkansas," Springsteen collectors need to bring the same logic and reason to their field that is common in the world of fine art. Thankfully, the Springsteen collecting community is mostly made up of reputable dealers and collectors who value relationships, friendships and reputations. But sometimes, like the mythical Bill Horton, it pays to be a cautious man.

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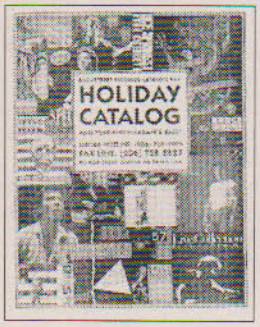

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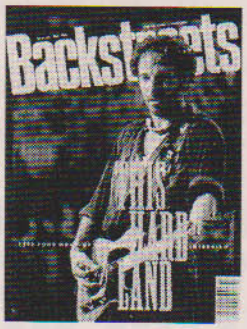

FOLLOW THAT DREAM

The Italian Bruce Springsteen Quarterly Magazine

FOLLOW THAT DREAM is an all-Bruce quarterly magazine, from the same author and editorial staff that brought you the LOCAL HERO Bruce book. Every issue is filled with up-to-date Springsteen information, great photos, in-depth retrospective articles on all Springsteen-related topics, collectors oriented special features, first-hand interviews, glossy color covers, with an average of 40-more pages per issue. FTD is written in Italian but includes an exhaustive insert with all main features translated in English.

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ON COLLECTING

By Jeff McDermott and Lynn Elder

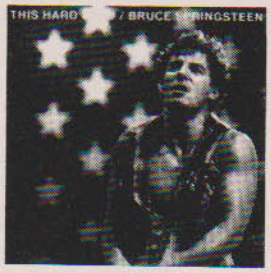
For the benefit of our readers, *Backstreets* provides ratings of unauthorized CD releases currently in circulation. Don't write us asking where these can be obtained. *Backstreets* in no manner, shape, or form endorses these recordings. These reviews are provided by our columnists solely for informational purposes. Despite these words of warning, some collectors will still seek this material out, and for those collectors, our reviews should help you steer clear of the real losers.

Unauthorized CDs are growing in numbers and with that growth, expect some real rip-offs—our advice is let the buyer beware, and demand to listen to material before you buy it. Each title here has been rated for packaging, performance, and sound quality on a scale from one to ten, one being awful, and ten being quality generally found in legitimate releases.

•This Hard Land
Packaging: 5
Sound Quality: 8
Performance: 8

This 54 minute CD captures many of the *Born in the USA* outtakes and offers a glimpse of what might have been the *Murder Inc.* album had it been released. The liner notes speculate on the contents of the lost masterpiece and also on the source of this material. Although there is not much high end or well-defined low end, sound quality is very good throughout and out paces any previously available versions, either on cassette tape or CD.

Most of the tracks are very similar to the finished songs on *Born in the USA* although there are lyrical differences and less overdubs and more spontaneous



shouting from Bruce. "Glory Days" features the lost extra verse, and the long version of "Born in the USA," reportedly the first take, clocks in at 8:07. Also included are some that did not make *Born in the USA* such as the beautiful title track, the often-recorded and still unreleased "Frankie," and the powerful "Murder Inc."

Packaging is only fair, ripped off—as seems to be the case with every bootleg these days—from the *Backstreets, Springsteen: The Man and His Music* book.

•Lost Radio Show
(Whoopy Cat)
Packaging: 6
Sound Quality: 9
Performance: 9

This disc is among the better offerings from Bruce's early shows and is especially worthwhile since it was not previously available on vinyl. The sound quality is superb and the only crowd noise is from those in the studio since this live recording was not performed on a stage in front of an audience. In fact, the studio audience actually comes in handy when Bruce calls for ad hoc backup singers on "Something You Got."

The sound is great and in stereo. The song selection is also top rate including a rare acoustic version of "The Fever." The band is Clarence on sax, Danny on accordion and Gary on tuba in the radio station studio and there is more impromptu jamming on this set than other radio broadcasts. It's very informal. Also included is an informative 18 minute interview done the following day where Bruce discusses his plans for his third album and recounts an "interesting" gig.

Whoopy Cat claims that "other superior Springsteen titles are to follow" in this "Direct from Masters Series" (DFM). Thanks goes to Whoopy Cat for not ruining the sound with signal processing and noise suppression. The clear sound on this CD really makes it a step above other early releases such as *Radio Waves* and *Bound for Glory*. If you like Bruce's funky acoustic period, buy this disc.

•Promise is Spoken
(Scorpio)
Packaging: 5
Sound Quality: 6
Performance: 8

This culls the best of the *Darkness* outtakes (18 of them) on a single disc in nearly the same quality of the recent 3CD set (*Iceman/Way/Promise*) but with a little more hiss. The beginning of the CD had some awful digital scratches but it's hard to say whether that is on all copies or just the one review copy. Several of the songs are in noticeably excellent stereo including the killer "Preacher's Daughter."

If you could not afford the 3CD *Darkness* outtake set or could never find it, this disc might suit you since it does not exhaustively offer every take of every song the way the other 3CD set did. This CD is more complete and in better quality than other *Darkness* outtake sets.

•Lean on Me
(Follow that Dream)
Packaging: 8
Sound Quality: 4
Performance: 6

This is the latest CD that comes with the Italian fanzine *Follow That Dream*. The CD cover is a nice duotone and like the magazine itself, it is excellently designed. Nils takes lead vocal on the opening title track then Bruce comes in on the chorus. Bruce leads the way on the very loose arrangement of "Glory Days." Both "Midnight Hour" and "Not Fade Away" feature plenty of raw guitar jamming by Nils and Bruce. This set was previously available on *The Human Demos* from the same noisy audience recording. The show is fun but the sound here sucks. Recommended only for big Nils fans, or for the particular fan who wants every single CD with Bruce's name on it.

You Can Look, but...

YOU BETTER NOT TOUCH volume 2

THE COMPLETE BOSS BOOTLEG CD GUIDE
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•Austin 1975
(Whoopy Cat)
Packaging: 4
Sound Quality: 7
Performance: 9

This two CD set comes from a soundboard source but suffers from a number of missed intros. Both CDs start off with hiss and it gets worse from there. Some parts of the concert really shine though, almost making up for the sound. Both CDs are 64 minutes and the cover and back photos are taken from other bootlegs.

This show has previously been unbooted or traded, so it does count as a rare performance. Highlights include a solo piano version of "Incident on 57th Street," always a crowd pleaser, "It's Gonna Work Out Fine," and "Save the Last Dance For Me." Bruce also gives a cool variation of the "Kitty's Back" UFO intro similar to, but better than, the infamous Atlanta 1975 tape. Although full of problems, this set is recommended due to the stellar and very original performances of the many Bruce classics. Things get so loose that Bruce just calls out the next song to the band. Those were the days.

•Knock on Wood
Packaging: 5
Sound Quality: 6
Performance: 9

This two CD set is also from a soundboard source but it is very muffled and warbles in places so it may be taken from a cassette copy of the soundboard. Unfortunately, it is not in stereo but it does sound better than most audience recordings.

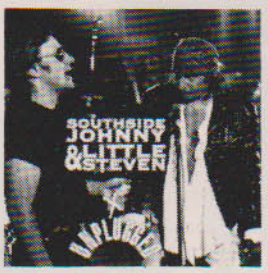
Although lacking liner notes, the packaging has a couple great photos of Bruce with his "natural" hair look, including one with Eddie Floyd, who takes lead on several great Stax tunes including the title track. Bruce enjoys his guest star so much he repeats "that's the man that wrote the book" four times to the audience after Eddie leaves the stage. Other highlights on the 143 minutes include amazing versions of "Incident on 57th Street" and "Pretty Flamingo." Before going into his "demo songs," as he refers to "Growin' Up" and "Hard to be a Saint," Bruce tells a great story of his CBS audition. The song list really is impressive on this set and even includes a bonus track "Frankie" from a show a week later in Mobile, Alabama. It's too bad this is not available with better sound but the show makes it worth having nonetheless.

•Follow That Dream
(Golden Star).
Packaging: 5
Sound Quality: 8
Performance: 9

This is the 1981 Sweden show that had state-of-the-art status in the vinyl era, now pressed on CD (just like its sister *Teardrops on the City* some time ago). It's mastered from the vinyl: this is the mortal sin of bootleggers, but it still sounds better than the LP or other traded tapes of the show. The bootleggers have added some extra bonus tracks from *Teardrops* making this set worth the price.

•Southside Johnny & Little Steven, Unplugged
Packaging: 5
Sound Quality: 10
Performance: 9

This excellent new CD captures Steven and Johnny on the K-Rock Hungerthon Rent Party in November 1993. This radio jam session was one of the best things Johnny has done in years (and one of the only things Steve has done). The duo take



requests and sing acoustically on some strange numbers including "Like a Virgin," "Forever Young," and "Into the Mystic." The pair also cover some of their own songs including "Better Days," "The Fever," "I Am a Patriot," and "I Don't Wanna Go Home." Best of the bunch is Johnny's gorgeous cover of "Rosalita," featuring Soozie Tyrell on violin, could make Bruce feel envious.

The sound quality is superb, either from a very good FM source or a board. The packaging is nothing special: Another shot stolen from the *Backstreets* book. If you're a fan of John, Steve or Bruce, you'll love this CD.

•The Bruce Springsteen Story Vol. 3: 1970, Steel Mill
(E St. Records)
Packaging: 5
Sound Quality: 8
Performance: 8

•The Bruce Springsteen Story Vol. 4: 1971/72, Steel Mill & The Bruce Springsteen Band
(E St. Records)
Packaging: 5
Sound Quality: 9
Performance: 8

The latest two volumes in E St. Records' attempt to catalog all of Springsteen's early material are again historical collections but they probably won't interest many current fans. That's a shame, since back in the early '70s, Springsteen was playing some of his most inspired music ever—and certainly it was some of his best guitar playing—albeit he was doing it in a different style than he explored later. Bruce's heavy early '70s sound, with bands like Steel Mill and the Bruce Springsteen Band, has been described many times before as heavy metal. Bruce was best known as a guitar player at the time.

Most fans will probably already own tapes of the material on *Volume 3* of *TBSS*: These three demos from the Bill Graham recordings are some of the most bootlegged studio tracks of all time. And though E St. has come up with an excellent stereo copy of the recordings, this is still not the top notch sound that we one day can expect to hear when master tapes of these sessions are released.

The CD is rounded out with another commonly bootlegged show from the West End in March of 1970. The quality here is better than most collectors will have in their collections, though it's doubtful many fans will be cueing up Bruce's 17 minute jam on "The Wind and the Rain" so often that the CD format is preferred over the standard tape. The performances on this live tape are sensational though, and anyone who has doubts about Bruce's love for passionate rock 'n' roll these days need only look back to this monumental show for inspiration. If you don't have this show in your tape collection already and you don't mind CD prices, this is a set you must own.

Volume 4 of *TBSS* is easier to judge. Again these historical recordings from 1971 and 1972 capture Bruce at his finest with Steel Mill and later with the Bruce Springsteen Band. And even though the sound is still

rough around the edges, this time E St. came up with a tape from an "unknown" show in 1972 that is far superior to that being traded in collectors' circles. The cover of "Hootchie Cootchie Man" is about as blues-based as Springsteen ever got. A cover of "I'm Into Something Good" is charming and fun, and a must listen. The sound quality does vary on this disc (it's compiled from three different sources) but in general is excellent.

The packaging on both these discs leaves something to be desired (a few old photos along with liner notes ripped from *Backstreets*), but the music is really what matters here. The only negative about this series so far is that E St. jumped over Dr. Zoom and the Sonic Boom, the one early Bruce band that fans are most interested in hearing, and the band that no one seems to be able to find tapes of, at least no bootleggers.

If you don't own tapes of these early legendary recordings, you couldn't go wrong with these CDs. E St. Records' first two volumes, including never-before-traded tapes of the Castiles, were certainly more mind-blowing than these recordings but nonetheless the whole series is worth tracking down. Many collectors may bypass these early recordings for later shows that they are more familiar with (these early period bootlegs are always outsold by new tour boots) which would be a big mistake. If you care enough about Springsteen's early roots to buy *Greetings*, or enough about his current sound to buy *Human Touch*, you'll want this chapter included too.

Picture disc released in U.K.

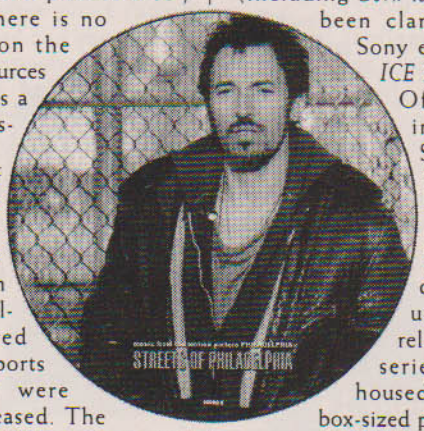
Philadelphia includes Bruce video

According to Tri-Star Pictures, *Philadelphia* is scheduled for home video release on June 29, and there are several reasons for Springsteen fans and collectors to take note (the movie itself aside). First, and most obvious, is the opening credits sequence, with "Streets of Philadelphia" setting the tone for the film. While at first the song itself received a mixed reaction from fans, experiencing the song in its intended context seemed to persuade even the most skeptical. Later in the film the song is reprised in a more instrumental version with additional vocals by Jimmy Scott, a version included only in the film.

In addition, Tri-Star has announced that they plan to include Springsteen's video for "Streets" (which earned the motion picture one of its two Academy Awards) as a bonus clip at the end of the movie. Directed by Jonathan Demme and shown on MTV, VH-1 and other networks, the video stands out from most music videos in its use of live vocals.

Philadelphia is slated for both VHS and Laser Disc formats. Disappointingly, the VHS video cassette is not being marketed for sell-through, carrying a whopping $99.95 retail price tag. So the Laser Disc format will be doubly appealing: not only is it considerably cheaper (at $39.95), but collectors can get the video/alternate-vocal take of "Streets of Philadelphia" on a digital medium in CD-quality sound. Information about any differences in content between the VHS and Laser Disc editions was unavailable as of press time.

Joining the "Streets" lineup relatively late in the game, a 12-inch picture disc also provided an unexpected treat for collectors. Practically all of the "Streets of Philadelphia" releases (most promo and stock CD singles in the US and overseas as well as the seven-inch vinyl issue) utilized the same Neal Preston shot of Bruce on the sleeve. Released some time after the other formats, the "Streets of Philadelphia" picture disc came as a welcome anomaly. Pressed on 12-inch vinyl in the U.K., the record (pictured below) bears a very different, warm-toned Preston photo from the video shoot, a head-on close up of Springsteen standing in front of a chain-link fence. The track listing on the record is the same as the European CD5, containing "If I Should Fall Behind," "Growing Up," and "The Big Muddy," all from the *Unplugged* performance. A sticker on the plastic sleeve states that this is a "strictly limited edition picture disc"; although there is no indication on the disc itself, sources say there was a limited pressing of 5000.



Some of the "Streets of Philadelphia" singles described in last issue's column differed from our reports when they were actually released. The U.S. seven-inch never materialized at all, while the U.S. two-track CD single assumed a slightly different form than reported. Rather than "If I Should Fall Behind," the single contained the *Unplugged* version of "Atlantic City" as the b-side. This marked the first official live release of this song, one of the highlights of Springsteen's live performances, in the United States. In addition, the single was packaged in a jewel box rather than a cardboard sleeve as suggested. "Streets of Philadelphia" was paired with "If I Should Fall Behind" in other countries, however, as two-track CD5s appeared in both France and Spain.

The 4-track "Streets of Philadelphia" CD5 has been released in several more countries, with very little variation. Singles with the same tracks as the Austrian 4-track CD5 have been issued in the UK and in Japan (although the Japanese package varies slightly, including a vertical obi and lyrics card). Promotional one-track CDs surfaced in both U.K. and Spain, differing from the U.S. promo in that some were packaged in a black cardboard sleeve. A promotional sampler from the *Philadelphia* soundtrack was issued in Austria, containing five songs (including "Streets") and housed in a jewel box.

More of the specifics about Sony's MasterSound series (including *Born to Run*) have been clarified by a Sony executive in *ICE* Newsletter. Of particular interest to Springsteen fans is the fact that the 6x12-inch box is being discontinued; all new releases in the series will be housed in a jewel box-sized package, and eventually all MasterSound titles will follow suit. So while you may have trouble figuring out where to put that big white box, it looks like it's definitely worth hanging on to.

ICE also cleared up Sony's claims about future production of the remastered material. The label had stated that after the gold discs are pressed, the specially mastered tape will then be used for all future pressings of a particular title, regular editions included.

Sony's estimate is about one-and-a-half years between release of the MasterSound gold disc and the arrival of the remastered regular discs in stores, but it depends how many unsold copies of the original pressing remain. There will be no way to tell old from new by looking at the packaging and no guarantee that, even five years from now, the copy of *Born to Run* you buy in a store will be the remastered version. Unless, of course, you shell out twice as much for the MasterSound edition.

On a related note, the defective original pressing of the *Born to Run* MasterSound disc still occasionally turns up for sale in some stores. As a reminder, you can call Sony's quality control number to get a replacement at (800) 255-7514. In New Jersey, call (609) 722-8224.

It may be a few more years before many are able to enjoy the cost-prohibitive new technology of MiniDiscs, but Springsteen collectibles wait for no one. A Columbia MiniDisc sampler was released as a promotional item; containing 15-tracks in all, the MD includes Springsteen's "Human Touch." Labels are slowly but surely releasing new and back-catalog albums on the MD format, and five Springsteen albums are on MiniDisc already: *Born to Run*, *Born in the USA*, *Tunnel of Love*, *Human Touch*, and *Lucky Town*.

Live material from Nils Lofgren is being released on the Windsong label as part of their new series titled *Live On the Test*. Installments of the series hit stores in early June and collect material from the British television show *Old Grey Whistle Test* on CD. According to *ICE*, the Lofgren disc contains material dating back to 1976 and 1979, including such Nils classics as "Cry Tough" and "I Came to Dance." The CD series will not be released in the U.S., but should be available as imports.

The latest in Boulder station KBCO's series of live compilations, *KBCO Studio C, Volume 4*, includes a live performance by Patti Scialfa. On August 27 of last year (the day of her sold-out show at the Fox) Scialfa performed live in the studio, and the acoustic "Big Black Heaven" is preserved on this disc. Also of interest are live tracks by John Hiatt, BoDeans, and others.

CLASSIFIEDS

PERSONALS

MY DEAR MARIA, I CROSS MY HEART, YOU ARE my soul driver. Love, Dan.

TED: YES, I WILL MARRY YOU. JANIS.

KATHLEEN, GOT A THING FOR YOU BABY AND I'M yearning to grab you Baby so you can grab me back. Last year, it was Patti, this year Basia, and next—I promise I'll love you forever. Happy Birthday, Baby... RAP

KIMBERLY: THE RIVER DISC #1, SONG #10. (Thank you, Backstreets, she finally said yes.) I love you with all the madness in my soul. Seth.

DEAR BRUCE, I WANT TO BE YOUR FRIEND. DO you want to be mine? Write back. Love, Paula.

WANTED

WHO WANTS TO TRADE, HAVE LOTS OF GREAT audio. Your list gets mine, will also trade for blanks. Dave Sureck, 4038 Bruxton Rd., South Euclid, OH 44121.

DESPERATELY WANTED: NEED VIDEO AND/OR photos of 11/5/92 Toronto show, had front row center seats. Patti Carter, 1294 Bathurst St., Peterborough, Ontario, CANADA K9H 6X9.

WANTED: VIDEO FROM SAN DIEGO SHOW IN Sept. '92. Photos wanted, too. Please call Greg collect (909) 371-4996.

LOOKING FOR LIVE TAPES TO TRADE: BODEANS, Counting Crows, Nanci Griffith. Joe Schwind, 110 Birch St. #C2, Falls Church, VA 22046.

BRUCE AUDIO TO TRADE. YOUR LIST GETS MINE. Doug Baker, 203 Boone St., Marion, OH 43302.

WILL TRADE BLANKS FOR QUALITY SPRING '93 shows, Phoenix 10/2-3/92, L.A. 10/29/84. Brad, 23055 Post Gardens Way #104, Boca Raton, FL 33433.

LOOKING DESPERATELY FOR TAPE/VIDEO OF THE opening acoustic "Darkness" from 1993 in Europe (esp. Munich). Judith Holzner, 1383 Heritage Oak Way, Reston, VA 22094.

BEGINNING SOUTHSIDE COLLECTOR LOOKING for high quality, low generation only, audio/video. Have 1994 DAT masters to trade. Tom Harry Jr., 10620 Liberty Rd., Randallstown, MD 21133.

LOOKING FOR ANY PHOTOS TAKEN 6/26/94, backstage at the reception when Bruce appeared. John Zur, 5 Dogwood Ct., Asbury, NJ 08802.

SERIOUS COLLECTOR OLD TO TAPE TRADING BUT new to DAT wants to trade DAT master clones. Kevin Kinder, 238 Ketten Drive, Naperville, IL 60563.

LOOKING FOR AUDIO FROM '92-'93 TOUR: NJ summer '92 & 6/24/93. Dale Pavlik, 25 Grand St. #104, Norwalk, CT 06851.

BRUCE AUDIO/VIDEO TO TRADE. MASTERS OR 1st gens. only. DAT equipped. Tom Jr., 10620 Liberty Rd., Randallstown, MD 21133.

BRUCE TAPES TO TRADE. HAVE 400+ SHOWS. Looking for more. Dan Shiers, 3002 Ave. F, Scottsbluff, NE 69361.

POSTER "EN ESPANA" 1981 BARCELONA, SPAIN. Cash or trade. Steve Fezuk, 5627 Point Roundtop Court, Burke, VA 22015, (703) 425-7187.

ASSIST ME PLEASE: NEED TAPES OF '93 CRYSTAL Cat CDs + 12/8/92 Philly. Steve, 26 Justine Pl., Succasunna, NJ 07876.

FOR SALE

SPRINGSTEEN FOR SALE: CD/VIDEO SEND WISH list or $2 for catalog to PO Box 2966 Lake Ronkonkoma, NY 11779.

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CLASSIFIED RATES: RATES ARE $1 A WORD with 10 words or $10 minimum for all commercial ads, trades, wants, for sales, or tape trades. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents a word, 10 word minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. *Backstreets* assumes no responsibility for any advertising in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115, fax (206) 728-8827 or call us at (206) 728-7603 to charge your ad.

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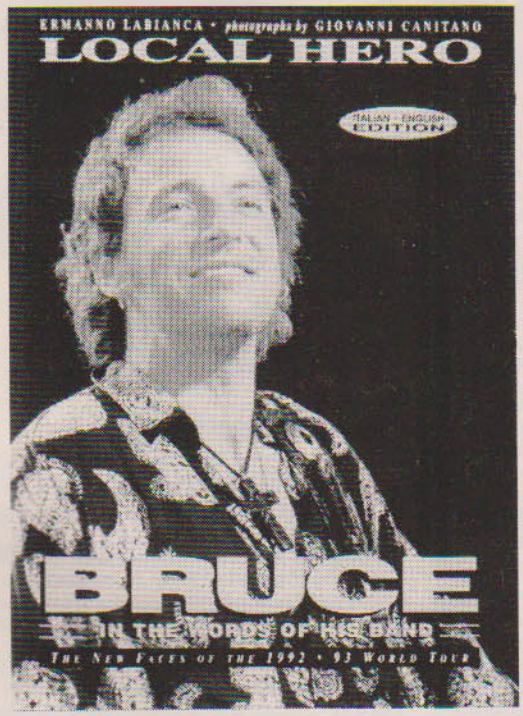
SPRINGSTEEN ITEMS FOR SALE. POSTERS, Time, Newsweek, etc. Send SASE for list. Kathy Hunsicker, 2048 Greenleaf St., Allentown, PA 18104.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LOCAL HERO
ITALIAN - ENGLISH EDITION
BRUCE
IN THE WORDS OF HIS BAND
THE NEW FACES OF THE 1992 • 93 WORLD TOUR

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The New Faces of the 1992-'93 World Tour

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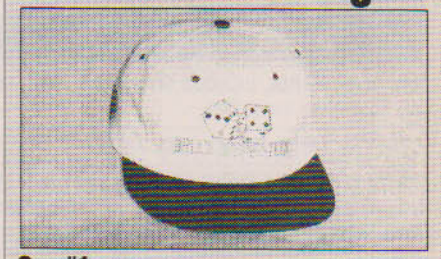
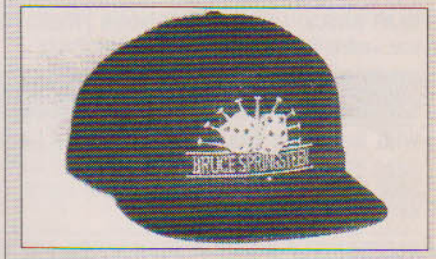
SPRING/SUMMER 1994

Summer's here and the time is right!

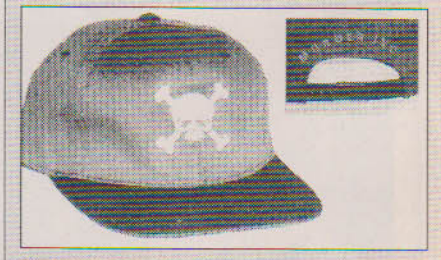


Cap #1: Official cream-colored Springsteen baseball cap with embroidered "Roll of the Dice" design. Sold on the 1992-'93 World Tour.....$16



Cap #2: Cool black cap with "Bruce Springsteen" embroidered in green, nice design coming off the dice. Another official item from the recent tour.....$16

CAP#3: Backstreets cap
Just like the one in Bruce's back pocket, a red twill baseball cap with the *Backstreets* logo embroidered in white.....$16



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A very cool black/charcoal duotone cap with white skull & crossbones on the front, red "Murder Inc." on the back!.....$16

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A Tribute to Curtis Mayfield Includes Springsteen's newest studio recording, "Gypsy Woman," plus Mayfield songs by 16 other artists.....$15

In Concert: MTV Unplugged Released in Europe only and now out of print, this official Sony CD has 13 live tracks, including "Atlantic City".....$25

Born to Run Mastersound CD Corrected and re-released by Sony, truly stunning sound from Super Bit Mapping technology. Gold CD....$32.50

Chimes of Freedom Canada CD5. Features live tracks from 1988: "Be True," "Tougher Than the Rest," "Chimes," and the acoustic "Born to Run," on a 5-inch CD with jewel box. Out of print.....$18

"Lucky Town" UK CD5. Includes LP version, also "Lucky Town" (live) and "Human Touch" (live) from Unplugged. Cool PS.....$15

"Leap of Faith" Ltd. Edition UK CD5. A fantastic disc with two amazing b-sides, "The Big Payback" and "Shut Out the Light," hard to find on CD!.....$25

"Roll of the Dice" Japan CD5. Two non-LP b-sides, the great Human Touch outtake "30 Days Out," and the live version of "Leap of Faith" recorded at the Meadowlands.....$25

Live Collection Vol. 1 Japan CD5. Four tracks, with two non-LP B-sides, live versions of "Incident on 57th Street" and "For You." Out of print, great packaging.....$32.50

Blood, Sweat and Beers: Best of the Bar Bands This fantastic compilation collects Springsteen-related artists and captures the sound of the shore. Includes tracks from Nils, Southside, Joe Grushecky, John Eddie, and more.....$13

Rarities on Compact Disc Vol. 15 '93 Promo 23 track sampler from the Westwood One Radio Network, compiling rare tracks on CD. Features Bruce's "Viva Las Vegas," otherwise only available on the now out of print collection, *The Last Temptation of Elvis*. Also includes rare tracks by the Beatles, Stones, Queen, more. 23 tracks in all.....$25

"Chicken Lips and Lizard Hips" Australian CD5 from Disney's For Our Children album, with Little Richard's "Itsy Bitsy Spider" and Bruce's "Chicken Lips" track as the b-side. This disc is very rare, highly collectible, and comes in a cardboard sleeve. Usually $40, now on sale.....$30

Harry Chapin Tribute CD Includes Bruce's rendition of "Remember When the Music."....$16

Baseball's Greatest Hits The Bruce Springstone 45 and 12-inch are hard to find, but the classic Springstone track "Take Me Out to the Ball Game" is now available on CD. Includes 21 other baseball-related tracks like "Who's On First," from Rhino.....$15

USA for Africa: We are the World "Trapped" live on CD: recorded at Meadowlands, 8/5/84.....$18

Sun City Finally on CD with brand new liner notes from Little Steven and a bonus track. With Bruce, Bono, Gabriel, Dylan, Townshend, Raitt, etc...$17

For Our Children Disney benefit for children with AIDS, includes Bruce's "Chicken Lips..."....$15

Cover Me The classic compilation of Springsteen covers from Rhino on CD! Includes "From Small Things," Dave Edmunds; "Johnny 99," Johnny Cash; "4th of July, Asbury Park" The Hollies; "Rendezvous," Greg Kihn; and 11 others including three by Southside.....$16

John Prine: The Missing Years With Bruce on "Take a Look at My Heart."....$15

Southside Johnny: All I Want is Everything: Best of 1979-1991 (Rhino) Liner notes written by Southside, "Walk Away Renee," "Trash It Up," plus 16 others. Great live cover photos.....$16

The Best of Southside Johnny and the Asbury Jukes (Epic/Legacy) 19 tracks: four live, all remastered. No overlap with Rhino collection!.....$18

Southside Johnny: Better Days Topped our readers poll for "Favorite Album"! Includes Bruce-penned "All the Way Home."....$15

Southside Johnny: Hearts of Stone 3 Springsteen originals, 7 Van Zandt.....$12

Southside Johnny: Reach Up and Touch the Sky Great live album from 1981 now on CD.....$12

Little Steven: Men Without Women.....$16

Little Steven: Voice of America.....$16

Gary U.S. Bonds: Dedication.....$16

Gary U.S. Bonds: On the Line.....$16

7" VINYL

ALL HAVE PICTURE SLEEVES UNLESS OTHERWISE NOTED

Canada

CAN04463 *Dancing/Pink Cadillac*. vg++/m. PS.....$6

CAN05728 *My Hometown/Santa Claus*. m/m. PS..$5

Holland

H06578907 *Better Days/Tougher Than the Rest* (live). PS. m/m.....$4

H06578727 *Human Touch/Souls of the Departed*. Great PS. m/m.....$4

Japan

JA07SP1070 *Brilliant/Lucky Man*. Gatefold lyric sheet. PS. m/m.....$8

Spain

SP3661 *Born to Run/Meeting Across the River*. Unique PS. m/m.....$9

SP5121 *La Luz Ciega Mis Ojos/Espiritu en la Noche* (Blinded/Spirit). PS. m/m.....$12

United Kingdom

UKA4662 *Cover Me/Jersey Girl*. Jumping PS.....$6

UK658138 *57 Channels/Little Steven Mix Vsn 1 Edit*. PS.....$8

UK659228 *Lucky Town/Lucky Town (live)*. PS.....$8

UK658369 *Leap of Faith/Leap of Faith (live)*. PS...$8

United States

US04561 *Cover Me/Jersey Girl*. Stock. PS.....$6

US056032 *I'm Goin' Down/Janey, Don't You Lose Heart*. ESSENTIAL B-side! PS.....$6

US3806432 *War/Merry Christmas Baby*. PS.....$8

US3874273 *Human Touch/Better Days*. Stock, no PS. m.....$5

Bruce Springstone "Live at Bedrock" 45 with "(Meet the) Flintstones"/"Take Me Out to the Ballgame." Great PS. Long out of print, please call to check on availability.....$25

Ronnie Spector and the E Street Band Say Goodbye to Hollywood/Baby Please Don't Go. Stock copy with great PS of Ronnie, band, and Bruce. Small "demo" stamp on label. Very rare, limited.....$35

12" VINYL

The River UK 12" Includes "The River," "Rosalita," "Born to Run" and a classic cover shot of Bruce seated outside gas station. m-/m.....$50

Human Touch US LP Sealed, mint.....$12

Lucky Town US LP Sealed, mint.....$12

Unplugged 2-LP set Sealed, mint.....$20

Guana Batz Hilarious parody of the *Born in the USA* LP cover. Also includes a great cover of "I'm on Fire." 3 other original tunes. UK.....$4

Little Steven: *Voice of America* US LP essential, out of print, and still sealed.....$5

Little Steven: No More Party's 12" 2 versions and Spanish version of "Bitter Fruit."....$5

Southside Johnny: *I Don't Want To Go Home* LP Out of print. This is still sealed. US.....$4

Southside Johnny: *This Time It's For Real* LP As above. US.....$4

David Sancious: The Bridge LP Sealed.....$4

Donna Summer: Donna Summer LP Sealed. Features Springsteen-penned "Protection."....$4

POSTERS

JCPenney poster A placemat-sized promotional "poster" (presumably used at their lunch counters) advertising the first five Springsteen records, all pictured, and inviting you to "Have your own Springsteen Concert." A bizarre item from an era gone by. m.....$10

Greetings Promo Original poster from 1973, this is a blow-up of the album cover with white space at the bottom to write in concert dates. Now extremely hard to find. In great shape considering age, vg or better.....$50

Wild & Innocent Promo This medium sized poster is the cover of the second album inset on a larger cream-colored sheet. Very rare, incredible condition: m- or better.....$50

SPECIAL! GET BOTH POSTERS ABOVE FOR ONLY $85

Video Anthology Promo Large poster issued to video and record stores, with cover shot and titles of songs down the side. Fantastic. m.....$8

US Live Cover Shot 2' x 2' giant, gorgeous blow-up of the *Live 75-85* cover. Super! m-.....$8

SPECIAL! BOTH POSTERS ABOVE FOR $12, SAVE $4

Little Steven Freedom No Compromise Poster Deal Gorgeous 2' x 3' promo of the cover shot PLUS a separate 2' x 2' poster of colorful type saying "Little Steven, Freedom No Compromise, New Album." Get both for just.....$8

E Street Family Tree Our own poster edition of the family tree that ran in *Backstreets* the Book. Red ink on white. m.....$12

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Led Zeppelin: Heaven and Hell By Charles R. Cross and Erik Flannigan.....$24.95

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Musician June 1987. Part I of Marsh's *Glory Days* excerpts. Brilliant cover. 4 photos, 15 pages...$7

Musician July 1987. Part II of *Glory Days* excerpts. 11 pages, three unique photos.....$7

SPECIAL! GET BOTH *MUSICIANS* FOR $12

Penthouse Poster Magazine May 1976. One shot with lots of pics, entire magazine folds out into giant live shot of Bruce. Rare! m-.....$18

Backstreets Binder The perfect way to keep issues of your favorite magazine in one convenient place. Heavy duty, attractive, black binder with gold "Backstreets" lettering. Holds up to 25 back issues.....$15

MISCELLANY

Pink Cadillac T-shirt The classic! The most highly demanded Springsteen t-shirt from ten years ago is available again. Officially licensed white tee, front design only, XL.....$16

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Unused tickets Obviously something you won't see very often! A complete printed ticket from the May 4, 1976 reserve-seating show at the Mississippi Coliseum.....$10

Springsteen: Unplugged VHS.....$19.98
Laser Disc. Includes bonus track "Roll of the Dice," unavailable on VHS.....$29.98

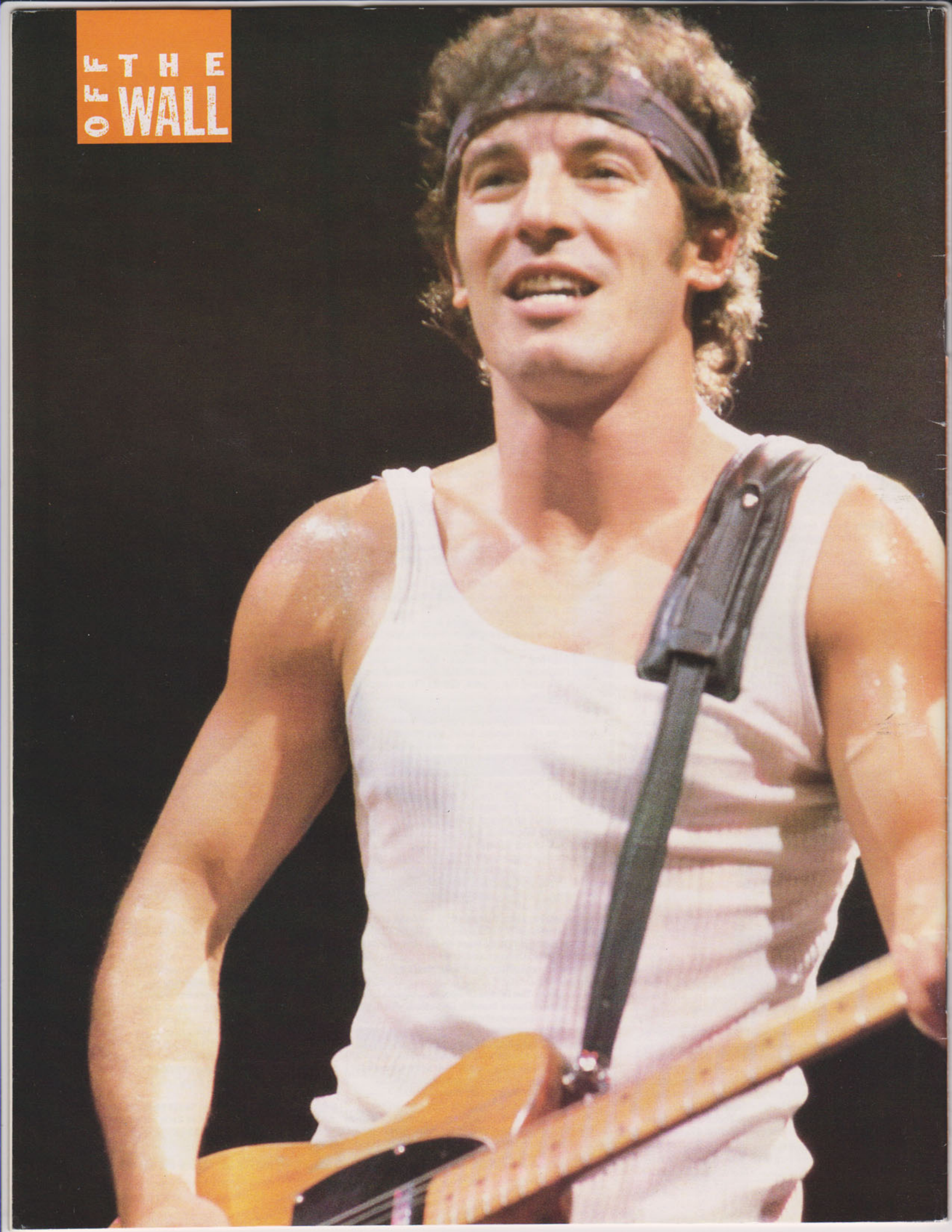
Springsteen: Video Anthology 1978-88 VHS.....$15

Southside Johnny: Havin' a Party Live at the Stone Pony, VHS.....$25

John Hammond: From Bessie Smith to Bruce Springsteen VHS Essential look at early Springsteen. Superb live footage from 1972.....$24.95

U2: Rattle and Hum VHS.....$19.95

OFF THE WALL



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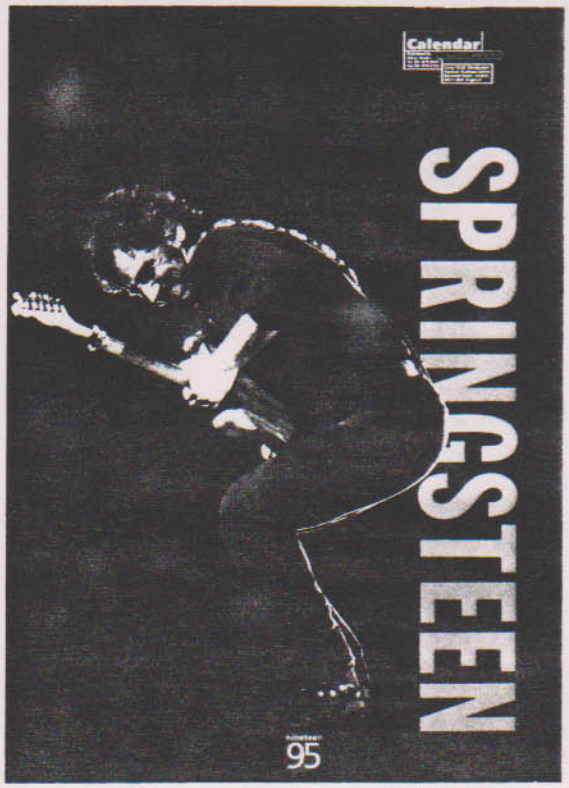
FULVIO FIORE FULVIO FELISI
ROLL YOUR TAPES
the complete BRUCE SPRINGSTEEN bootleg cd guide
introduction by ERMANNO LABIANCA

ROLL YOUR TAPES

By Fulvio Fiore and Fulvio Felisi, with an introduction by Ermanno Labianca. *Roll Your Tapes* is an attempt to catalogue the 228 Bruce Springsteen bootleg CDs released between January 1989 and April 1994. Fiore and Felisi are both major Bruce collectors and fans from Milano who have produced this beautiful hardcover book, published in Italy and lavishly illustrated with tons of color photographs. Every CD set is reproduced here in full color, with track listings, running times, and venue/date listings for all songs. No ratings or comments on quality are given for any of the discs, but this book would make a great visual companion piece to the *You Better Not Touch 2* (which includes many ratings and comments). *Roll Your Tapes* also includes pictures of alternate promo sleeves, CDs issued with magazines, and is a spectacular visual document of Boss bootlegs to date.....$40

1995 UK CALENDAR

The brand new Springsteen calendar for next year has just been released! This edition features 12 great photos of Bruce, including one with the E Street Band, one with Miami Steve, and one with... Julianne(?!). Onstage shots include the Bridge Benefit, Tunnel of Love Express Tour, and the '92-93 World Tour; offstage shots range from '70s beard to '90s imperial. Like last year's calendar, there's not a lot of space for daily planning, but this Boss-a-month calendar will look great on your wall for the whole of 1995.....$15



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